

# *Antiquorum*

**AUCTIONEERS  
SINCE 1974**



**Important Modern & Vintage Timepieces**

**Sunday, May 14, 2017  
Grand Hotel Kempinski, Geneva**

**WWW.ANTIQUORUM.SWISS**



# Geneva Auction

**Dimanche, 14 Mai, 2017**

Séance 1 Lots 1 - 230 à 10h00 Séance 2 Lots 231 - 554 à 14h00

**Importantes Montres de Collection**

**Incluant la Collection de l'Empereur**

Propriétés de divers amateurs qui seront vendues aux enchères

**Sunday, 14 May, 2017**

Session 1 Lots 1 - 230 at 10:00 a.m. Session 2 Lots 231 - 554 at 2:00 p.m.

**Important Modern and Vintage Timepieces**

**Featuring The Emperor's Collection**

Property of Various Owners to be Offered for Sale by Auction

Auction Location:

**Grand Hotel Kempinski**

Ballroom A&B | quai du Mont-Blanc 19 | 1211 Genève

email [geneva@antiquorum.swiss](mailto:geneva@antiquorum.swiss)

Principal Auctioneer, **Julien Schaerer** [#1266346]



**Antiquorum Genève SA** | 3, rue du Mont-Blanc, 1211 Geneva 1 - Switzerland

Tel +41 (0)22 909 28 50 | Fax +41 (0)22 909 28 60

email [geneva@antiquorum.swiss](mailto:geneva@antiquorum.swiss)

*Par le Ministère de Me René Pantet, Huissier Judiciaire | Under the aegis of Me René Pantet, Huissier Judiciaire*

Copyright© 2017 by Antiquorum Genève SA.

No part of this catalogue may be reproduced or transmitted without the express written permission of Antiquorum Genève SA.

# CHAIRMAN'S LETTER

Dear Friends of Antiquorum,

It is my great privilege to write to all of you in my capacity as Chairman of Antiquorum Management Ltd. If you are reading this letter, then perhaps you already know Antiquorum as the unparalleled leader in the auctioning of exceptional timepieces worldwide since inception of the original Antiquorum in Geneva in 1974. Antiquorum conducted the first thematic auction devoted to a single subject on the 150 year anniversary of the creation of Patek Philippe. Antiquorum has a rich history of realizing world records at auction for watches, wristwatches, clocks, marine chronometers, and regulators. We currently conduct auctions in Geneva and Hong Kong and we plan in the near future to add auctions in Monaco and Paris. We understand and respect our history of commitment to the primary focus of sale of premier collectible wristwatches and other remarkable timepieces.

In October 2015, Antiquorum Management Ltd acquired all worldwide operations of the original Antiquorum, except for the New York City-based Antiquorum USA that operates as an independent and unrelated company. Since acquiring all international operations outside of New York City, Antiquorum Management Ltd has invested extensive resources in revitalizing the business. We seek to provide a seamless and enjoyable experience for all our visitors to our salesrooms in Geneva and Hong Kong and online at our new website at [www.antiquorum.swiss](http://www.antiquorum.swiss), which replaced the previous website at [www.antiquorum.com](http://www.antiquorum.com). We look forward to an ongoing collaboration among our valued buyers and sellers and our dedicated Antiquorum team.

On 6 April 2017, I was delighted to announce the appointment of our distinguished friend and colleague, Mr. Romain Réa, as our new Chief Executive Officer. We are proud to welcome such an outstanding watch expert to the Antiquorum team. Romain's long-standing passion and vast experience paired with his extensive network and entrepreneurial spirit distinguish him as an important addition to our team and as a tremendous asset in the execution of our new strategy. Romain is pursuing our aims of re-visiting thematic auctions and further expanding our consignment and buyer activities throughout Asia, especially in China, Japan, and Taiwan. With our strategy and operations now reviewed and refined, Antiquorum is prepared to lead the world in auctioning of exceptional timepieces and to continue to make history in time.

Quickly following the announcement of Romain's appointment as our new CEO, we are now all thrilled to share the news of the launching of our new website at [www.antiquorum.swiss](http://www.antiquorum.swiss), which is a vital part of our strategy for serving the needs of all enthusiasts of exceptional collectible timepieces both vintage and modern. It is particularly timely that this new Antiquorum website at [www.antiquorum.swiss](http://www.antiquorum.swiss) is available in advance of our Geneva auction on 14 May 2017 and in view of the extraordinary interest and support we are receiving from the Asian sector and indeed from our customers throughout the world. Please visit [www.antiquorum.swiss](http://www.antiquorum.swiss) and give us any feedback you wish to share with us.

Things for which to watch in the future include our selective expansion into jewelry and other luxury items, as well as further development of our existing online watch boutique. Our plans for salesrooms in Paris and Monaco in the near future are definite, and we are assessing additional locations as well. Our goal is to preserve and evolve the Antiquorum legacy of leadership in this fascinating niche of collecting with our enthusiastic concentration on how best to serve our customers in a constantly changing stream of technology. Antiquorum bridges the past, the present, and the future by honoring the vintage, the modern, and the marvels of innovative timepieces yet to exist.

With my deep thanks and warmest regards,

Giulio De Lucia



# SPECIALISTS

Antiquorum is equipped with a superb team of world renowned Watch Experts and Horologists who are readily available to assist you with your next consignment or purchase.



**ROMAIN REA**  
CEO AND WATCH EXPERT

Romain is a leading vintage watches expert and entrepreneur since 1994. He organized and executed numerous thematic auctions and catalogues with Jaeger-LeCoultre, Rolex, Tudor, Hermès and Panerai. He is also in high demand as an expert for private institutions and for luxury watch manufacturers such as Vacheron Constantin, and Jaeger-LeCoultre and acts as the sole watch expert for the Court of Appeal of Paris, France. With more than twenty years of experience in the watch auction market, he joined the Antiquorum's team in April 2017 to bring his experience, network and entrepreneurial spirit as CEO.



**JULIEN SCHAEERER**  
MANAGING DIRECTOR AND WATCH EXPERT

Julien was introduced to the world of horology by his father who is an enthusiastic collector himself. Julien's interest in timepieces further developed while working as an assistant at 16 at major auction houses in Geneva. After earning his BSBA in marketing, Schaerer moved to New York where he worked at an advertising firm but, ultimately was lured back to horology and embarked upon his career as a watch expert. After many successes working with world-renowned auction houses, Schaerer joined Antiquorum USA as a Watch Director and Expert in 2005 and was promoted to Managing Director of Antiquorum Geneva in 2010.



**ETIENNE LEMENAGER**  
DIRECTOR AND WATCH EXPERT

Etienne is an enthusiastic expert on pocket watches, wristwatches and clocks. He received his initial training at the "Ecole d'horlogerie de Paris." In 1996, Etienne joined Antiquorum's horology workshop as a trainee. Soon thereafter, Etienne was promoted to Director of the workshop and only three years later as Watch Expert. An accomplished watchmaker, Etienne is today Director of Antiquorum's Geneva showroom. With nearly twenty years of experience in the watch auction market, Etienne is globally recognized for his extensive knowledge of fine timepieces.



**GIOVANNI VARESI**  
MANAGER AND WATCH EXPERT

Giovanni joined Antiquorum as Watch Expert of the Milan office in 2012. Varesi has a particular affinity for and expertise in Rolex and Patek Philippe timepieces. After working as an engineer, he started a career in horology in 2007 at a prominent vintage watch shop where he sourced watches and accessories for Italian dealers and private clients. Subsequently, Giovanni researched fine timepieces for an horology investment fund. He has extensive relationships with dealers, private clients and media; making him a popular and respected figure in the Italian watch market.

## GET YOUR AUCTION BID FORM | PG 384

### ONLINE VIEWING

Approximately two weeks prior to the auction, the catalogue for the traditional auction may be viewed at [www.antiquorum.swiss](http://www.antiquorum.swiss). The collection of timepieces will be shown, highlighting its esthetic, historical and technical interest. This service enables clients worldwide to view the auction collection even if they are unable to attend the pre-auction exhibition.

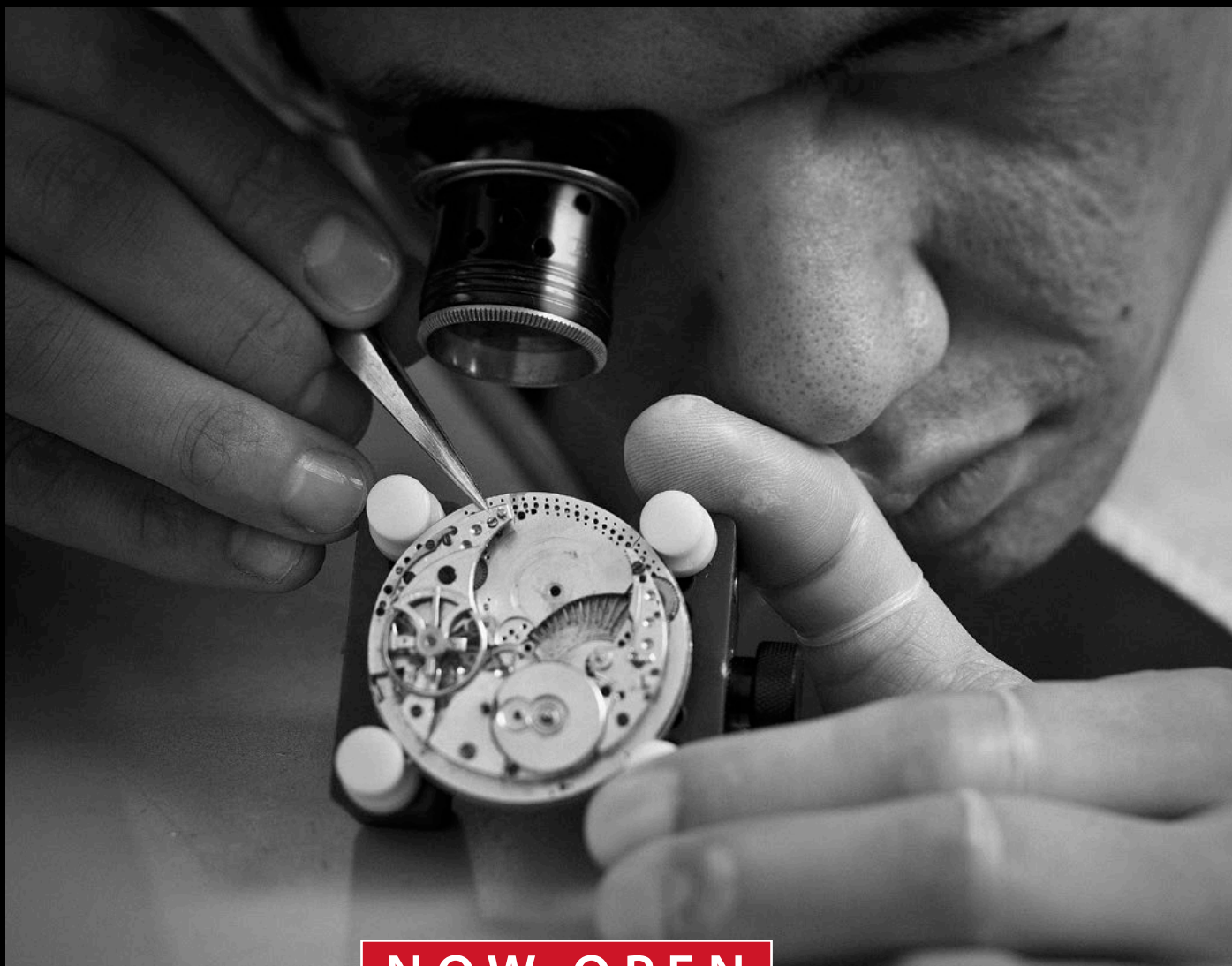
ANTIQUORUM GENEVA INTERACTIVE HELP LINE

**+ 41 (0)22 909 28 95**

\* Please note that this line is **STRICTLY RESERVED** for online bidders with connection failures.

**PLEASE NOTE** Grading Systems available pages **378 / 379**.





NOW OPEN

# *Antiquorum* Atelier

Offering quality watch  
repair service for fine modern  
and vintage timepieces.

Repair • Overhaul • Strap replacement

## HONG KONG

Antiquorum Auctioneers (HK) Ltd.  
RM 2505, 9 Queen's Road,  
Central, Hong Kong  
Tel. +852 2522 4168 | Fax. +852 2522 4138  
E-mail: [hk@antiquorum.swiss](mailto:hk@antiquorum.swiss)

## SWITZERLAND

Antiquorum Geneva SA  
3, rue du Mont-Blanc, 1201  
Geneva 1  
Tel. +41 (0)22 909 28 50 | Fax. +41 (0)22 909 28 60  
E-mail: [geneva@antiquorum.swiss](mailto:geneva@antiquorum.swiss)

# Session ONE











# THE EMPEROR'S COLLECTION

My Father, an extraordinary man, citizen of the world.

Born in Russia, the thirst for culture had brought him to Italy and from there with his extraordinary entrepreneurial skills had created companies in the United States, England, France, Belgium, Spain, Switzerland, Brazil. He spoke 11 languages perfectly, was an engineering graduate and studied medicine for his thirst for knowledge. He had created an empire and from every place he brought the best. As a great technician as he was, he had created a collection of watches and objects of virtue of great workmanship and provenance, many had belonged to Kings, global industry moguls and empresses, they described those who had owned them before him. I cite a few:



The **Sultan Abdul Mejid** (the clock twin, is kept in Museum Top Kapi in Istanbul), **Queen Isabella II** (the clock with chatelain is a chisel work of art, gold enamel and diamonds), **Tsarina Alexandra Fedorova of Russia** (The gorgeous Necessaire made by James Cox), the **Tsarina Maria Alexandrovna** (with the precious gold lorgnette and diamonds created by Faberge), **King Ludwig II of Bavaria**, the **Princes of Hungary Esterhazy**, the **Tsarina Catherine the Great of Russia** (the watch with chatelaine, sparkling with huge marquise diamonds, refined as a jewel of Bulgari, Cartier or Tiffany, the copy is exhibited in the Hermitage Museum in St. Petersburg), the **King and Queen of Romania** (a chatelaine watch full with every detail, picture frame, key, perfumes door, knife, pencil), a chatelaine watch with him the **King's coat of arms of France**, prize to the doctor who had defeated the 'epidemic of smallpox' (Premium Salutis Franciae), not the least the great collector **King Farouk** (the precious enamel pistol with flower scents door and the quarter repeating ring-watch with diamants and pearls)

All are works of great artists like Fabergé, James Cox, Raul Morel, Jean Pierre Huad, William Antony, and others.

My father was in the private list of the largest auction houses who called him knowing his tastes and his goal: gather into a small space the best of the World!!!





Put together 50 years ago, mainly between 1966 and 1973, mainly at auction houses in Zurich and London and further pieces purchased from the King Farouk collection (Cairo, 1954) and through important London and Roman dealers (details found after each lot). This collection reflects the taste of the collector who focused mainly on decorative timepieces ranging from the middle of the XVIII and XIXth century. In fact this represents the evolution of decorative arts of a bygone century.

The luxury items were always destined for an aristocratic clientele, but not only European. Often considered like far distant lands by the Old Europe, the Russian, Ottoman and Chinese markets were the most lucrative markets for European, French and English clock/watchmakers, they fulfilled local demands by producing pieces appealing to those markets.

At the beginning of this trade, mainly motivated by historical and diplomatic reasons in London at the middle of the XVIIIth century, it quickly shifted to Geneva. There, in the small city at the end of the lake, a huge number of highly skilled workers whose knowledge and workmanship were much more affordable than in the English and French important cities: it was what was called: "The Genevan fabrique" that has been in existence for 2 centuries.

This "fabrique" experienced great growth during the XVIIIth century and even though it faced troubled political times due to the segmentation of its population and the impossibility for certain individuals to set up their own businesses. Revolutions began and forced many to flee. The consequences were that many Genevan workshops moved to Ferney, Besancon, Paris, London, Constance, Hanau, Berlin and Saint Petersburg spreading their knowledge and creating new commercial and personal relationships. Amazingly it was Geneva that was the land of asylum (mainly in the XVI and XVII century) for many of the persecuted Huguenots.

Following the French Revolution, Geneva became the department of Leman, privileges are abolished and the persecuted populations returned. Despite the Napoleonic campaigns that shed blood across Europe, the fabrique continues to develop and produce its relations with the entire world. The freedom of entrepreneurship also allows watchmakers and mechanics from all around the world to come and set up shop and prosper, like the Combier (from the Vallee de Joux) who, at the beginning of the XIXth century, made Geneva their home and created amazing technical masterpieces. They found in Geneva master artists in the domain of jewellery, enameling and setting that were capable of enhancing their work to the next level.

Slowly, as tastes and production methods evolved giving horology a new aspect aesthetically, technically and commercially. This led to the birth in the middle of the XIXth century to the manufactures as we know them today.

Regarding the objects in the emperor's collection, one must remember that only human intelligence, hand-made work and rudimentary tools created these extraordinary items, no computers or electronic tools were used. It was a great honor to study those pieces and I hope that my descriptions have put to the forefront their specifics and rarity and will give you the pleasure of acquiring one or a few pieces for your own collection.

To conclude, I allow myself to quote Dr Eugen Gschwind of Basel, the biggest collector and antiques dealer of the XXth century: " You have to know when to buy today at tomorrow's price exceptional items, because they will always be exceptional". Now it is all up to you, Good Luck.

*Arnaud Tellier, ex Antiquorum Vice-President (1990-2000), Patek Philippe museum director and curator (2000-2011) and President of Tellier Fine Arts (Morges).*





## 151 "ROMAN CHARITY"

**CABRIER, London, Number 278. Enamel signed Huaud le puisné fecit, circa 1680-1685. The movement, dial and bezel circa 1730.**

**Very fine and important painted on enamel 21K.**

**C.** Two-body, "bassine" with deep back and inward edges, back finely painted on enamel depicting Roman Charity, band with four vignettes, each with a rural scene, inside painted with a house by a river, a tree in the foreground.

**D.** Silver champleve, radial Roman numerals, outer minute track and Arabic five-minute numerals. Steel beetle and poker hands.

**M.** 33 mm. frosted gilt full-plate with baluster pillars, fusee and chain, verge escapement, steel balance with flat balance spring, silvered single-footed cock.

**DIAM 40 mm.**

**C** 3 **D** 4-6-04 **M** 3-6\* **AAA**

**CHF 12,000 – 22,000**

**HKD 96,000 – 176,000 • USD 12,000 – 22,000**

**To be sold without reserve**

The present lot was previously sold by Neumarkt on September 20, 1968

The painting (approx. 1626) of Simon Vouet (1590-1649) is exposed today in Bayonne at the Musée des Beaux-arts Bonnat-Helleu (oil on canvas Inv.CM 169). The work is then engraved by Claude Mellan (1598-1688).

The painting shows the influence of Caravaggio (1571-1610) on the young Simon Vouet. Its dark background composition highlights the face of Pero and the harmony of colors. The subject comes from the historian Valere Maxime (1st century after Jesus-Christ). Condemned to die of hunger in his cell, the old Cimon is visited daily by his daughter Pero. Intrigued by his survival, despite his hunger strike, his captor discovers that Pero breast feeds her father daily. The judges, faced with her devotion, set her father free. In the XVIIIth century iconography, free acts of charity are often the subject of enamel pocket watches such as Roman charity as well as Cleopatra's suicide.

Similar watch cases signed or attributed to the Freres Huaut, Geneva or Berlin can be found at the Patek Philippe museum (INV. 244,447,667) or in the New York Metropolitan museum of Art.



## 152 "LA RENCONTRE DE CLÉOPÂTRE ET ANTOINE"

OTTO SCHROEDER, KIEL. Made circa 1680.

**Fine, gold and painted on enamel pocket watch.**

**C.** Two-body, "bassine" with curved-in edges, the back painted scene, the interior decorated with a rural landscape, the band with four cartouches depicting countryside landscapes, loose ring pendant.

**D.** White enamel with radial Roman numerals, outer minute track with five-minute Arabic numerals. Blue steel hands

**M.** 37 mm., hinged, gilt brass full plate, conical pillars, fusee and chain, verge escapement, three-arm brass balance, pierced and engraved foliate continental clock, polished steel endplate garnet endstone, silver regulation dial

Movement signed. **DIAM 47 mm**

<b>C</b>	3	<b>D</b>	3-25-01	<b>M</b>	4*	<b>A</b>
----------	---	----------	---------	----------	----	----------

**CHF 10,000 – 20,000**

**HKD 80,000 – 160,000 • USD 10,000 – 20,000**

**To be sold without reserve**

The present lot was previously sold by Neumarkt on September 20, 1968.

The painting (approx. 1650) of Sebastien Bourdon (1616-1671) has been completely lost today. It is due to its similar style that this painting was attributed (see Thuillier, Jacques, Sebastien Bourdon, catalogue critique et chronologique de l'oeuvre complet, Paris, 2000, p.210 No 71 and p. 226-227, No. 81)

The subject depicts the meeting of Cleopatra VII, queen of Egypt and Anthony, roman general and politician in Tarse, capital of meridional Anatolia (today Turkey). It is a historical fact that after many issues, the couple is led to suicide due to the lack of flexibility of the emperor at the time, Octavia.

The theme of Anthony and Cleopatra appears in french theater around 1552, under the reign of Henri the second. Etienne Jodelle (1532-1573) creates the play to show the royals depicting the trapped Cleopatra as a lesson of morals. This first french tragedy was designed to warn people of the dangers of love and passion. The author is instantly credited for humanism in theater and is admitted, the following year in the circle of pleiad, a group of seven poets gathered around Pierre de Ronsard (1524-1585). Similar pieces can be found in the New York museum of modern art and in the Musee de la Chaux de Fonds (INV. I-553).





### 153 JEAN LOUIS ARGAND GOLD AND ENAMEL

**Jean Louis Argand and Guillaume Bouvier, Paris 1740.**


**movement number 3887, very fine and rare gold and enamel pocket watch.**

**C.** Double body with gold mounts, enamelled in white with raised gold and translucent enamel decoration with rosette scrolls on the bezels, the back centred with a cartouche depicting mythological scene, borders decorated with blue and green translucent enamel and signed BOUVIER in a gold cartouche.

**D.** White enamel Roman hour, outer minute track with 5 minutes Arabic markers, Blued steel beetle and poker hands.

**M.** Gilt brass full plate, pentagonal pillars, fusee with chain, verge escapement, plain balance, flat spring with regulator, continental cock with trellis pattern decoration.

Signed on the back plate Jn. Louis Argand and Bouvier on the case. **DIAM 50 mm.**

**C** 3-13 **D** 3-72-01 **M** 3\* 

**CHF 10,000 – 20,000 • HKD 80,000 – 160,000 • USD 10,000 – 20,000**

**To be sold without reserve**

Guillaume Bouvier is recorded as working in Paris circa 1740, being one of a family specialising in the enamelling of watch cases and working in both France and Switzerland. A small group of watch cases bearing his signature are recorded and at least one signed plaque (see Sotheby's London, 19th March 1973, lot 268). It is usual for this technique of overlaying gold on enamel to be attributed to the Fromery workshops in Berlin, but the existence of many 'German enamel boxes with French mounts would indicate that there was a flourishing production in Paris as well. This particular example is of exceptional quality and in outstanding condition.

Provenance: Demidoff Collection

The present lot was previously sold by Neumarkt on October 8, 1971



154



## 154 SALLMON LONDON

**SALLMON LONDON, Gold and bloodstone pair cased repeating, Number 740. Made circa 1750.**

**Very fine and important 22K gold repoussé, bloodstone, quarter repeating pocket watch.**

**C.** Double body, Louis XV, fully pierced and engraved with rococo foliage and bloodstone decoration, chased and repoussé bezel with four smaller bloodstone cartouches. Inner two-body bassine with split bezel, pierced and engraved with inhabited foliage, shuttered winding aperture.

**D.** White enamel with radial Roman numerals, outer minute track and outermost Arabic five minute numerals. Blued steel "Beetle and Poker" hands.

**M.** 29.3 mm, gilt brass full plate with cylindrical pillars, fusee and chain, verge escapement, plain brass three-arm balance, flat balance spring, gilt brass one-footed English cock, pierced and engraved with asymmetrical foliage, rack and pinion regulator with silver dial. Repeating on a bell by depressing the pendant, silvered dust cap.

Signed on the dial and back plate. **DIAM. 48 MM.**

<b>C</b>	3	<b>D</b>	4-25-01	<b>M</b>	3-8*	<b>AA</b>
----------	---	----------	---------	----------	------	-----------

**CHF 6,000 – 8,000**

**HKD 48,000 – 56,000 • USD 6,000 – 8,000**

**To be sold without reserve**

The present lot was previously sold by Sotheby on May 22, 1968

## 155 JULIEN LEROY CHERUBS

**Julien LeRoy in Paris, porcelain case circa 1750.**

**Fine painted on porcelain watch with gold frame .**

**C.** Two-body, "Louis XV", back painted mostly in white, with two cherubs seated on clouds and with tethered bird.

**D.** White enamel, radial Roman numerals, outer minute ring with five-minute Arabic figures, winding aperture between 3 and 4 o'clock. Gold "Louis XV" hands.

**M.** 33 mm., hinged, gilt brass full plate with pentagonal baluster pillars, fusee and chain, verge escapement, plain steel tree-arm balance, flat balance spring, continental cock, polished steel endplate.

Signed on the movement. **DIAM. 50 MM.**

<b>C</b>	3-8	<b>D</b>	4-01	<b>M</b>	3-8*	<b>AA</b>
----------	-----	----------	------	----------	------	-----------

**CHF 5,000 – 7,000**

**HKD 40,000 – 56,000 • USD 5,000 – 7,000**

**To be sold without reserve**

The present lot was previously sold by Sotheby on November 13, 1967



155



**156 PETER CHAPEAU, LONDON.**

**Gold, agate and diamonds pair cased, Number 296. Made circa 1750.**

**Very fine and important 22K gold repoussé, agate and diamonds pocket watch.**

**C.** Double body, chased repoussé rococo gold decoration, six translucent agate panels with a star design on the center, 12 small diamonds and a large diamond in the center, bezel set with 6 panels of translucent striated agate over foiled metal. Inner: two-body, "bassine", polished, shuttered winding aperture.

**D.** White enamel with radial Roman numerals, outer minute track and outermost Arabic five minute numerals. Blued steel "Beetle and Poker" hands.

**M.** 32 mm, gilt brass full plate with Egyptian pillars, fusee and chain, verge escapement, plain brass three-arm balance, flat balance spring, gilt brass one-footed English cock, pierced and engraved with asymmetrical foliage, rack and pinion regulator with silver dial.

Signed and numbered on the dial and back plate. **DIAM. 48 mm.**

<b>C</b>	3	<b>D</b>	3-70-01	<b>M</b>	3*	<b>AA</b>
----------	---	----------	---------	----------	----	-----------

**CHF 5,000 – 7,000**

**HKD 40,000 – 56,000 • USD 5,000 – 7,000**

**To be sold without reserve**

Provenance: Sothebys London, May 22nd, 1967.







#### Provenance

The Maud Feller Collection (Inv. K167D).

#### Note

Several nécessaires of this form, which have characteristics close enough to allow them to be considered the products of a single workshop, are known. Several examples have passed through the major auctions companies, some fitted with watch or musical movements signed by the famous James Cox of London, who often produced for the trade markets.

Museum as the Louvre in Paris, the Patek Philippe Museum in Geneva kept examples of this maker in their collection.

#### James Cox (c.1723-1800), London

Was the son of Henry Cox, a tailor. He became Free in 1745. In June 1745 he set up shop in Racquet Court, where he remained until 1756. In 1756, Cox entered into partnership with Edward Grace, moving to larger premises in Shoe Lane. However, Cox & Grace declared bankruptcy in November 1758. During the 1760s and early 1770s Cox became famous for luxurious musical and automaton clocks and watches, made of precious metals and studded with precious stones, destined particularly for the court of the Chinese Emperor. James Cox died in Watford in early 1800 and was buried in the family vault in London's Bunhill Fields on February 26 of that year.

#### Bibliography

Le Corbeiller, Clare, "James Cox. A biographical Review", in *Burlington Magazine*, vol. 112, June 1970, May-August 1970, pp. 351-358.

Smith, Roger, "James Cox (c.1723-1800), A revised biography", in *Burlington Magazine*, June 2000.

#### Moss Agate

Agate, a variety of quartz, was often used by the engravers of antiquity. It was called achates, after a river in modern-day Sicily, on whose banks it was found. The name was used for stones of various colours, and to further distinguish them, the words leucachates, cerachates or hoemachates were used, depending on whether they were white, wax-coloured or red. The stones called dendrachates were those with patterns resembling herbs or trees: thus the name dentritic agate. Certain of these agates appear to contain moss: there are sometimes called moss agates or pierres de mocha in French (from the Saxon moch, meaning moss). Lastly, those stones called agates figurées in French feature unusual images.

## 157 L'ESPOIR DE TA FIDELITE FAIT MA SEULE FELICITE

Attributed to James Cox, London, circa 1770-1780.

Extremely fine and rare, gold, moss-agate and enamel, nécessaire for lady.

**C.** Rectangular-shaped, mounted in a cage-work of gold chases with scrolls, flowers, shells and exotic birds, with a band of opaque white enamel around the rim of the lid bearing the inscription in gold "L'ESPOIR DE TA FIDELITE FAIT MA SEULE FELICITE"; a diamond thumb-piece serves to open the steel sprung catch; the interior of the nécessaire is contain ivory tablets held by a rivet, two glass scent bottles with gold covers, a combined nail-file and tweezers, a gold handle with detachable steel corkscrew and spike, a pencil, a spoon, a combined ear- and toothpick, and a gold mounted ble glass mirror case which is gilt in the manner of London workshop of James Gilles; a space remains for a penknife which is now missing; je interior of the lid set with a mirror. **DIM.** 5,9 x 5,1 x 4,6 cm.

C	3	A
---	---	---

CHF 15,000 – 25,000

HKD 120,000 – 200,000 • USD 15,000 – 25,000

To be sold without reserve





# 158 ATTRIBUTED TO JAMES COX, GOLD AND ENAMEL NECESSAIRE

**Attributed to James Cox, London, circa 1760-1770.**

**Magnificent, important and extremely rare, George III, gold and enamel, nécessaire à écrire (writing case), made for the Chinese market.**

**C.** In the form of an upright cabinet on stand, mounted in a cage-work of gold chased and repoussé-technique; the front and back with double doors of repoussé panels enamelled at the centre with sprays of Royal blue basse-taille flowers against guilloché engine-turned backgrounds; the front opening to reveal five graduated drawers; the gold fronts repoussé with rococo scrolls and flowers and applied with gold handles; the inside back with a verre églomisé glass painting of a gallant and a lady seated under a tree beside a country house in a landscape setting and the interiors of the doors inset with mirrors; the hinged pagoda top revealing a compartment for seven writing implements, the exterior decorated with small shaped vignettes of flowers in Royal blue basse-taille enamel interspersed with engraved panels of clematis; the corners of the cabinet applied with gold triple columns chased with foliate capitals and surmounted with pyramidal spires terminating in pineapple flambeaux, on four elaborate rocaille gold bracket feet. The interior of the nécessaire à écrire is contain: a glass-bottle for ink with gold cover (glass lacking), a pierre d'aimant (magnetic stone) with gold cover, a removable gold pen-holder and pencil (in two parts), and, four gold quill ink dip pen.

**DIM. 22,5 x 9,5 x 7,5 mm.**

## Provenance

Sotheby's, auction, December 10 1973



**CHF 40,000 – 60,000 • HKD 320,000 – 480,000 • USD 40,000 – 60,000**





Luxury nécessaire à écrire (writing case) of this form is extremely rare; to the best of our knowledge is the only one known today. It was probably intended for a high-ranking personality. These nécessaires are generally attributed to the workshops of the famous James Cox of London, who often worked for export markets

The nécessaire without or with timepiece and music is a good example of objects exported to the Far East from England during the second half of the 18th century. The difficulty of finding acceptable goods with which to trade with China, and the Chinese Imperial fascination with complicated automaton clocks, stimulated English watch- and clockmakers to produce many imaginative créations.

**Verre Eglomisé** is a French term referring to the process of applying both a design and gilding onto the rear face of glass to produce a mirror finish. The name is derived from the 18th-century French decorator and art-dealer Jean-Baptiste Glomy (1711-1786), who was responsible for its revival.

#### **James Cox (c.1723-1800), London**

Was the son of Henry Cox, a tailor. He became Free in 1745. In June 1745 he set up shop in Racquet Court, where he remained until 1756. In 1756, Cox entered into partnership with Edward Grace, moving to larger premises in Shoe Lane. However, Cox & Grace declared bankruptcy in November 1758. During the 1760s and early 1770s Cox became famous for luxurious musical and automaton clocks and watches, made of precious metals and studded with precious stones, destined particularly for the court of the Chinese Emperor James Cox died in Watford in early 1800 and was buried in the family vault in London's Bunhill Fields on February 26 of that year.

#### **Bibliography**

Le Corbeiller, Clare, "James Cox. A biographical Review", in *The Burlington Magazine*, vol. 112, June 1970, May-August 1970, pp. 351-358.

Smith, Roger, "James Cox (c.1723-1800), A revised biography", in *The Burlington Magazine*, June 2000.

White, Ian, *English Clocks for the Eastern Markets*, Great Britain, 2012, Chapters 5-7, pp. 94-207.

Long version

#### **James Cox (c.1723-1800), London**

Born in London around 1723, he was the son of Henry Cox, a tailor. He became Free in 1745, at which time he was described as a goldsmith. Cox also called himself a "jeweller". In December 1745, Cox married Elizabeth Liron. In June of that same year he had set up shop in Racquet Court, where he remained until 1756. An elaborate trade card has survived from this period; with a text in English, French, and German, it offers a "Great Variety of Curious Work in Gold, Silver, and other Metals; also in Amber, Pearl, Tortoiseshell and Curious Stones". In 1756 Cox entered into a partnership with Edward Grace and moved to larger premises in Shoe Lane. However, Cox & Grace declared bankruptcy in November 1758. The list of Cox and Grace's stock, which was advertised for sale in 1760, was said to comprise "things in the jeweling and toy business suitable both for foreign and home trade". The Cox & Grace bankruptcy did not stop Cox from advancing; on the contrary, he retained the premises in Shoe Lane and continued working. In July 1763, his bankruptcy proceedings terminated with his discharge. It was during the 1760s and early 1770s that Cox became famous for a very specific genre: elaborate and luxurious musical and automaton clocks and watches, made of precious metals and studded with precious stones, destined particularly for the Ottoman, Indian and Chinese empires, and especially for the court of the Chinese Emperor himself. The first record of such activity on Cox's part is a "notice of two curious Clocks" which appeared in the *Gentleman's Magazine* of December 1766. During this period, and until 1773, Cox's chief "mechanic" was a brilliant Belgian, John Joseph Merlin (1735-1803). Merlin is generally considered to have been Cox's "right-hand man", and any pieces signed by Cox which can be securely dated to before 1773, may have been designed or even made by Merlin. Later, many clock, watch, and singing bird movements were made for Cox by the Jaquet Droz firm. Cox earned great renown through the Museum he maintained in London's Spring Gardens from 1772 to 1775. It was a lavish venue draped with crimson curtains, whose ceilings were decorated with "chiaroscuro paintings of the liberal arts", by a "celebrated artist" of the day, probably Angelica Kauffmann. In 1769, Cox purchased the Chelsea Porcelain Works, intending perhaps to further diversify his trade it has been suggested that he planned to collaborate with Matthew Boulton in the making of ormolu-mounted porcelain vases. However, for reasons that remain unknown but may have to do with Cox's persistently precarious financial situation, the porcelain works were sold again only five months later. Both profits and demand continued to decline, and Cox soon found himself in difficult financial straits, with insufficient cash at hand, and a large stock in which he had invested hugely. To remedy this situation, Cox held two sales of items from his stock at Christie's, in July and December 1772. In addition, early that same year he had opened his mechanical museum in the Great Room at Spring Gardens. For the three years of its existence, "Cox's Museum" – with its astonishingly high entrance fee of half a guinea – was the talk of London. James Boswell, who went to see it in April 1774 at the insistence of Dr Johnson, found it "a very fine exhibition" for "power of mechanism and splendour of show", while Fanny Burney considered it impressive but somewhat shallow. The firm of Cox & Son vacated a portion of the Shoe Lane premises in 1794 and gave up their main shop in 1797. James Cox died in Watford in early 1800 and was buried in the family vault in London's Bunhill Fields on February 26 of that year.

#### **Bibliography**

Le Corbeiller, Clare, "James Cox. A biographical Review", in *The Burlington Magazine*, vol. 112, June 1970, May-August 1970, pp. 351-358.

Smith, Roger, "James Cox (c.1723-1800), A revised biography", in *The Burlington Magazine*, June 2000.

White, Ian, *English Clocks for the Eastern Markets*, Great Britain, 2012, Chapters 5-7, pp. 94-207.



# 159 GOGEL & OLIVET – GOLD & ENAMEL PURSE WATCH

Gogel & Olivet, Genève. No. 6934. Made circa 1850..

**Fine and rare, lady's gold purse watch with Geneva painted on enamel landscape and concealed watch.**

**C.** Two-body silk lined purse with enamel foliate and floral engraving, hinged and sprung oval cover concealing the dial set with a finely painted on enamel panel depicting a family walking next to a donkey aside Lake Geneva. Hinged gold cuvette.

**D.** White enamel with radial Roman numerals, outer minute track. Steel Breguet hands.

**M.** 29 mm., matte gilt, bar caliber, 8 jewels, cylinder escapement, three-arm gilt balance, flat balance spring, index regulator. Cuvette signed.

**DIM 80 x 55 mm.**

<b>C</b>	2-8-25	<b>D</b>	2-01	<b>M</b>	3*	<b>AA</b>
----------	--------	----------	------	----------	----	-----------

**CHF 7,000 – 9,000**

**HKD 56,000 – 72,000**

**USD 7,000 – 9,000**

**To be sold without reserve**

Provenance: Galerie Neumarkt, Zurich, June 1st, 1972







**160** FABERGE, MARIA ALEXANDROWNA LORGNETTE

**Faberge, St. Petersburg, with punchmark AH (August Holmstrom). Made for the Russian market, circa 1850.**

**Very fine 18 ct. gold and diamond lorgnette.**

**C.** Multi-part, with engraved floral decoration on engine-turned ground, sprung lorgnette, with diamond-set crown and initial MA. Signed case. **DIM 133 mm.**

**C** 2-8 **A**

**CHF 20,000 – 40,000**

**HKD 160,000 – 320,000 • USD 20,000 – 40,000**

Provenance: Gallerie Koller, November 15th 1968.



Marie of Hesse and by Rhine (8 August 1824 – 3 June 1880) was, under the name Maria Alexandrovna (Russian: Мария Александровна), Empress of Russia as the first wife of Emperor Alexander II, having been born a German princess.



## 161 LE DOUBLE CŒUR

Swiss, probably Geneva. Made circa 1820.

**Fine, gold, pearls and painted on enamel form watch in the shape of a heart, with a small gold chain.**

**C.** Four-body, heart-shaped, band blue and red enamel with a repeat pattern, the spring-loaded front cover overlaid with translucent blue and red guilloché enamel decorated with a scene of a cherub and dove, set with a pearls around the border, the spring loaded back cover decorated with blue and red enamel with a scene of doves and flowers. Hinged gold cuvette.

**D.** Gold with white enamel radial Roman numerals, minute divisions, gold dial mask engraved with foliage. Blued steel arrow hands.

**M.** skeletonized, frosted gilt, cylinder escapement, three-arm balance, flat balance spring, index regulator.

Case and movement numbered 299. **Diam 34X34.**

<b>C</b>	3-25	<b>D</b>	3-8-01	<b>M</b>	3*	<b>AAA</b>
----------	------	----------	--------	----------	----	------------

**CHF 10,000 – 20,000 • HKD 80,000 – 160,000 • USD 10,000 – 20,000**

**To be sold without reserve**





162



## 162 GOLD PADLOCK PENDANT WATCH

Swiss, probably Geneva. Made circa 1810.

**Fine, gold and painted on enamel form watch in the shape of a padlock.**

**C.** Two-body, shield-shaped, hinged bezel set with pearls, the back decorated with an engraved gold and pearls monogram, red enamel back.

**D.** Small white enamel with Arabic numerals and outer dot minute divisions, set in the lower half of a shield-shaped mask decorated, above the dial an aperture for the visible balance set with rose-cut diamonds, mirror polished backplate. Blued steel spade hands.

**M.** 31 x 25 mm., shield-shaped, matte gilt, full plate, fixed spring barrel bridge, cylinder escapement, index regulator on the backplate.

<b>C</b>	3	<b>D</b>	3-01	<b>M</b>	4*	<b>AAA</b>
----------	---	----------	------	----------	----	------------

**CHF** 10,000 – 20,000

**HKD** 80,000 – 160,000 • **USD** 10,000 – 20,000

**To be sold without reserve**

## 163 GOLD PADLOCK PENDANT WATCH

Swiss, probably Geneva. Made circa 1810.

**Fine, gold, pearls and painted on enamel form watch in the shape of a padlock.**

**C.** Two-body, shield-shaped, hinged bezel set with pearls, the back in dark blue enamel decorated with an diamonds set.

**D.** Small white enamel with Arabic numerals and outer dot minute divisions, set in the lower half of a shield-shaped mask decorated with engraved gold birds and foliage, black enamel back ground, above the dial an aperture for the visible balance set with rose-cut diamonds, mirror polished backplate. Blued steel spade hands.

**M.** 31 x 25 mm., shield-shaped, matte gilt, full plate, fixed spring barrel bridge, cylinder escapement, index regulator on the backplate.

**Diam 44X27.**

<b>C</b>	3	<b>D</b>	3-01	<b>M</b>	3*	<b>AAA</b>
----------	---	----------	------	----------	----	------------

**CHF** 10,000 – 20,000

**HKD** 80,000 – 160,000 • **USD** 10,000 – 20,000

**To be sold without reserve**

163





## 164 "DIEU VOUS BENIT"

Lepine a Paris,. Made circa 1790.

**Very fine and rare, 18K gold, enamel and bloodstone rococo style egg-form pendant watch.**

**C.** Two-body, egg-form, pierced rococo flower and scroll goldwork over a bloodstone base, hinged lid with the inscription "Dieu vous benit" in white enamel, ring suspension loo.

**D.** White enamel with Arabic numerals, outer minute track. Blued steel Breguet hands.

**M.** 23 mm. (10"), frosted gilt full-plate, fusee and chain, verge cylindar escapment, three-arm brass balance, flat balance spring.

Dial and movement signed. **DIM. 58 x 36 mm.**

<b>C</b>	3-24	<b>D</b>	3-01	<b>M</b>	4*	<b>AAA</b>
----------	------	----------	------	----------	----	------------

**CHF 8,000 – 14,000**

**HKD 64,000 – 112,000 • USD 8,000 – 14,000**

**To be sold without reserve**

The present lot was previously sold by Neumarkt on June 1, 1972.







## 165 BEETLE PENDANT WATCH

Swiss. Made circa 1880.

**Very fine and very rare, 18K gold, enamel and rose-cut diamond-set keyless pendant watch in the form of a beetle with concealed dial.**

**C.** Four-body, hinged underside realistically chased and engraved with legs and underbody, wing covers entirely decorated in red translucent enamel set with round diamonds, eyes with 2 emeralds, spring loaded wings open from a button in the winding crown to reveal the dial.

**D.** White enamel with blue and red radial Arabic numerals. Yellow gold spade hands..

**M.** Frosted gilt bar caliber with going barrel, 10 jewels, cylinder escapement with plain three-arm balance, flat balance spring, index regulator..

**Diam 60 X 21 mm.**

<b>C</b>	3-24	<b>D</b>	3-01	<b>M</b>	3*	<b>AAA</b>
----------	------	----------	------	----------	----	------------

**CHF 8,000 – 12,000 • HKD 64,000 – 104,000 • USD 8,000 – 12,000**

**To be sold without reserve**

## 166 SCARAB BEETLE

Unsigned, Swiss. Made circa 1870.

**Fine gold and enamel, diamond and emerald-set pendant form watch designed as a scarab-beetle.**

**C.** Three-body, underside realistically chased and engraved with legs and underbody, wing covers entirely decorated in translucent green enamel over engraved decoration and set with rose-cut diamonds, main body and head with black enamel, the thorax set with rose-cut diamonds, diamonds-set eyes, spring loaded wing covers hinged and opening from a button in the base to reveal the dial. Hinged gold cuvette.

**D.** White enamel with radial Roman numerals. Blued steel spade hands.

**M.** Heart-shaped gilt brass, bar calibre with going barrel, 8 jewels, cylinder escapement and plain three-arm balance, fl at balance spring with index regulator.

**Dim. 50 x 28 m.**

<b>C</b>	3.24	<b>D</b>	3-01	<b>M</b>	3*	<b>AA</b>
----------	------	----------	------	----------	----	-----------

**CHF 8,000 – 12,000 • HKD 64,000 – 104,000 • USD 8,000 – 12,000**

**To be sold without reserve**



## 167 SCARAB BEETLE

Unsigned, Swiss. Made circa 1870..

**Fine gold and enamel, diamond and emerald-set pendant form watch designed as a scarab-beetle.**

**C.** Three-body, underside realistically chased and engraved with legs and underbody, wing covers entirely decorated in translucent green enamel over engraved decoration and set with rose-cut diamonds, main body and head with black enamel, the thorax set with rose-cut diamonds, diamonds-set eyes, spring loaded wing covers hinged and opening from a button in the base to reveal the dial. Hinged gold cuvette.

**D.** White enamel with radial Roman numerals. Blued steel spade hands.

**M.** Heart-shaped gilt brass, bar calibre with going barrel, 8 jewels, cylinder escapement and plain three-arm balance, fl at balance spring with index regulator. .

**DIM. 50 x 28 m.**

<b>C</b>	3.24	<b>D</b>	3-01	<b>M</b>	3*	<b>AA</b>
----------	------	----------	------	----------	----	-----------

**CHF 5,000 – 7,000 • HKD 40,000 – 56,000 • USD 5,000 – 7,000**

**To be sold without reserve**



# 168 GOLD & ENAMEL MANDOLIN FORM WATCH WITH ORIGINAL BOX

Geneve Made circa 1810.

**Very fine and rare, "filigrane" 18K gold, enamel and pearl-set mandolin-form watch with concealed dial. Accompanied by the original morocco fitted box.**

**C.** Three-body, the sound-board in 18K gold "filigrane", the sound-hole with "filigrane" gold foliage and green and black enamel decoration in the center, raised gold wreath border, the back of the sound-chest with alternating 2 ovals translucent red enamel segments and gold segments with chased foliage.

**D.** White enamel, Breguet numerals. Gold Breguet hands.

**M.** 17 mm, hinged, gilt brass full plate, cylindrical pillars, fusee and chain, verge escapement, plain brass three-arm balance, blued-steel balance spring, continental cock, rack and pinion regulator with a silver plate.

**DIM** 60 x 26 mm.

**C** 3 **D** 3-01 **M** 3\* **AAA**

**CHF** 13,000 – 18,000 • **HKD** 104,000 – 144,000 • **USD** 13,000 – 18,000

To be sold without reserve





169



## 169 THE MANDOLIN

Geneve, Made circa 1820.

**Fine and rare, 18K gold and enamel form watch with concealed dial and visible balance, designed as a mandolin..**

**C.** Two-body, "fermée" type, the sound-board chased the front overlaid with translucent red enamel, the vaulted back with alternating sections of champlevé enamel in blue and black, gold flowers and foliage decorations, gold suspension chain.

**D.** Silver with Arabic numeral, gold Louis XV hands.

**M.** 22 mm. hinged, gilt brass full-plate with cylindrical pillars, fusee and chain, verge escapement with micrometric potence adjustment, plain three-arm brass balance, continental clock, silver regulator plate.

**Diam 65X30 mm.**

**C** 3-25 **D** 3-23-04 **M** 4\* **AA**

**CHF 5,000 – 7,000**

**HKD 40,000 – 64,000 • USD 5,000 – 7,000**

**To be sold without reserve**

## 170 THE TULIP

Lechner a Vienne, Geneva, No. 782, circa 1820.

**Very fine 18K gold and enamel form watch designed as a tulip.**

**C.** Three-body, two spring-loaded petals very realistically painted on enamel, hinged to the base of the flower of translucent red enamel over flinqué with green leaves stemming from a gold stalk, suspending four chains joined by a single ring.

**D.** White enamel, Breguet numerals, outer minute divisions, Arabic 15 minutes, winding aperture at 1 o'clock. Blued steel "lozenge" hands.

**M.** 19.5 mm. (8 3/4"), hinged, gilt full plate with cylindrical pillars, fusee and chain, verge escapement, plain brass balance, continental cock..

**DIM. LENGTH 42 mm., WIDTH 27 mm.**

**C** 3-24 **D** 3-71-72-04 **M** 4\* **AAA**

**CHF 10,000 – 20,000**

**HKD 80,000 – 160,000 • USD 10,000 – 20,000**

**To be sold without reserve**



170





171



## 171 MUSICAL WATCH KEY

Swiss, Geneva. Made circa 1820.

**Very fine and extremely rare, gold and painted on enamel keyless musical watch key.**

**C.** Two-body, rectangular with canted corners, wirework terminals, the suspension loop acts as the winding crown, decorated on one side with a painted on enamel landscape scene, gold and enameled flower border, on the other side, flowers and fruit on a blue ground.

**M.** 27 x 19 mm., brass petit barillet with pinned cylinder, eight blued steel tuned teeth in a vertical stack, start/ stop lever in the side of the case.

**Dim.** 30 x 48 mm.

**C** 3-8 **M** 4\* **AAA**

CHF 10,000 – 20,000

HKD 80,000 – 160,000 • USD 10,000 – 20,000

To be sold without reserve

## 172 THE LYRE

Unsigned, Geneva, circa 1820.

**Very fine 18K, turquoise, ruby, stones and applied varicolored gold foliage. form watch designed as a lyre with visible balance.**

**C.** Two-body, decorated with turquoises, ruby and applied varicolored gold foliage and flowers.

**D.** Small, gold, with radial Roman numerals, outer minute track, center engine-turned in wickerwork pattern, set on wickerwork pattern gold dial plate. Blued steel Breguet hands.

**M.** 20 mm., hinged, gilt brass full plate with cylindrical pillars, fusee and chain, verge escapement, plain brass three-arm balance, flat balance spring, continental cock.

**DIM. HEIGHT 66 mm, WIDTH 32 mm.**

**C** 3 **D** 3-01 **M** 4\* **AAA**

CHF 5,000 – 7,000

HKD 40,000 – 56,000 • USD 5,000 – 7,000

To be sold without reserve



172





### 173 THE VASE

**The Vase Swiss, circa 1810.**

**Very fine and unusual 18K gold, set with diamonds, skeletonized watch with movement in shape of a vase.**

**C.** Three-body, "Empire", reeded band, glazed on both sides.

**D.** Small white enamel, radial Arabic numerals, outer minute divisions. Blue steel Scottier hands.

**M.** Shaped, gilt brass, full-plate fully decorated on both sides with engraved foliate and geometrical pattern, fusee and chain, cylindrical pillars, fusee and chain, verge escapement, plain brass tree-arm balance, flat balance spring, small two-footed cock.

**Diam. 48 mm.**

<b>C</b>	3	<b>D</b>	3-04	<b>M</b>	3*	<b>AAA</b>
----------	---	----------	------	----------	----	------------

**CHF 12,000 – 22,000**

**HKD 96,000 – 176,000 • USD 12,000 – 22,000**

**To be sold without reserve**

Provenance: Neumarkt, June 1st 1972.



## 174 THE VASE

Probably Placide Granier, Geneva, circa 1785-1790.

Magnificent and extremely rare, "Louis XVI", varicoloured gold, double-face, watch, in the form of a Neoclassical vase with two handles, with visible balance, date, compass and two concealed compartment, one for a vinaigrette with a mirror, the other for the key.


**C.** Multi-body with covers hinged, decorated with chiselled leaves, garlands of flowers and angels, over a matted background; the front cover with two apertures, the lower one for the dial of the watch, the upper one for its balance; the back cover, also with two apertures, the upper one for a compass, the lower one for the date of the month; on the base, a concealed compartment with the vinaigrette and a mirror; on the top, a concealed compartment for the winding and setting key.

**D.** White enamel with black painted radial Roman numerals and outer radial Arabic numerals for the five-minute ring. Blued steel "arrow" hands.

**M.** Shaped like a vase with two handles, gilded brass, entirely engraved, cylindrical pillars, going barrel, cylinder escapement, three-arm silver balance set with diamonds.

The box stamped "P G" probably for Placide Granier (active between 1784 and 1812). DIM. 99 X 55 mm.

Galerie Neumarkt, Zürich (Switzerland), auction, October 8, 1971.

**C** 3 **D** 3-01 **M** 3 

CHF 60,000 – 80,000 • HKD 480,000 – 640,000 • USD 60,000 – 80,000





This watch-object can be linked by its decoration to a small group of Genevan pieces of neoclassical inspiration of a great facture bearing sometimes the mark "P G" of a goldsmith master who can be Placide Granier.

The Patek Philippe Museum in Geneva, as well as the Louvre Museum and the Cognac Jay Museum in Paris, as well as various private collections, kept in their collections several of these magnificent timepieces, some in the form of miniature lanterns (with three dials), double-side miniature cartels (with two dials), canes handle, boîtes à montres (with two or three dials), perfume bottles (with two or three dials), "World Time" bonbonnière (with one dial), but also various boxes without watches (snuff-boxes, bonbonnières), etc.

We found sometimes on these objects the signatures of Parisian watchmakers and retailers, such as Pierre Morand, Adam L'Echopié (master received in 1758), etc.

**Placide Granier, Geneva** (active between 1784 and 1812)

Born in Cambrai in the North of France circa 1743, he died in Geneva on April 25, 1812. In this city he married Anne André (1745-1814), a lady probably from the long line of goldsmiths and painters on enamel. He was admitted, though simple domicilié (domiciled), to the privilege of the master's degree in Geneva on December 28, 1784 (which proves its great abilities!), having presented as a masterpiece "une boîte garnie de diamants très bien faite" (a box set with diamonds, very well made). He was received as a habitant (resident) of that city on July 6, 1791, and Master goldsmith the following August 2. He associated with Jean-Georges Vignier (1769-1833), Master jeweller (received on August 27, 1791).



# 175 ILBERY, "MOSS-AGATE AND CARNELIAN DÉCOR"

Ilbery, London, No. 6129, made for the Chinese market, circa 1800.

**Very fine and magnificent gold, pearl, enamel, moss agate and agate-set hexagonal, case in the shaped of a urn pocket watch with center seconds and duplex escapement.**

**C.** Three-body, elongated hexagonal, bezel decorated with translucent red enamel with black borders, pendant, bow and finial at 6 similarly decorated, sprung and hinged back cover released by a catch in the pendant and with pearl set border, the case body set throughout with moss agate and various hues of striated agate ranging from amber to deep orange set within a gold framework.


**D.** White enamel, radial Roman numerals, outer minute track with Arabic quarter hour markers. Breguet gold hands.

**M.** 541 mm, gilt, Chinese caliber, chased and engraved with flowers and scrolls, standing barrel, duplex escapement, flat-rim polished five-arm steel balance wheel with blued steel flat balance-spring, diamond end stone, index regulator.

Movement signed. **DIM.** 102 x 67 mm overall.

## Provenance

Galerie Neumarkt, Zürich (Switzerland), auction, October 8, 1971.

**C** 3 **D** 3-01 **M** 3 

**CHF** 80,000 – 160,000 • **HKD** 640,000 – 1,280,000 • **USD** 80,000 – 160,000





The Ilbery House from London – William Ilbery father (c.1760-1839) and William Ilbery son (c.1780-c.1851) – produced for the Chinese market a small number of watches of various shapes (elongated hexagonal, hexagonal, octagonal, round or piriform), whose decoration on the case is made with hard-stone plates, such as moss-agate and/or carnelian.

Less than twelve watches of this kind are known to date; five of them are kept in Geneva at the Patek Philippe Museum (Inv. S-114, Inv. S-145 a+b, Inv. S-911 a+b).

The second watch of this pair made for the Chinese market (No. 6 130) was recently auctioned in Germany (Auktionen Dr. Crott, Mannheim, Frankfurt-am-Main, May 7-8, 2011, lot 311, for the amount of € 92 720.- (€ 76 000.- hammer + buyer's premium).

#### **Moss Agate**

Agate, a variety of quartz, was often used by the engravers of antiquity. It was called achates, after a river in modern-day Sicily, on whose banks it was found. The name was used for stones of various colours, and to further distinguish them, the words leucachates, cerachates or hoemachates were used, depending on whether they were white, wax-coloured or red. The stones called dendrachates were those with patterns resembling herbs or trees; thus the name dentritic agate. Certain of these agates appear to contain moss: there are sometimes called moss agates or pierres de mocha in French (from the Saxon moch, meaning moss). Lastly, those stones called agates figurées in French feature unusual images.

#### **William Ilbery (c.1760-1839).**

Active in London from 1780 in Goswell Street, he moved to Duncan Terrace towards the end of the 18th century. Following James Cox in London and Jaquet Droz in Switzerland, he also specialised in the production of luxury watches for the Chinese Market. His early production was very much in the English style, featuring a full plate movement and an English type single wheel duplex escapement. However, for his highest quality watches, he incorporated a spring detent escapement. Later, the watch movements he produced were much inspired by the Lépine calibre with free-standing barrel, as were Jaquet Droz's Swiss production signed in London and that of William Anthony, who worked in London. The cases of his watches were sumptuously decorated by the best Genevan enamelers, such as Jean-Francois-Victor Dupont (1785-1863), who usually signed his work, and Jean-Louis Richter (1766-1841), who signed rarely. He organized the production in Switzerland, mainly in Fleurier (Val de Travers), of profusely engraved movements for the Asian market. He was followed in this by makers such as Bovet and Juvet who also worked in Fleurier. Ilbery can therefore be considered one of the most representative makers of "Chinese" watches. He seems to have maintained close contacts with the continental trade since a watch signed "Ilbery Paris" is known and Ilbery & Son are recorded in London and Fleurier, as well as in Canton.



## 176 THE VILLAGE BALL AFTER DAVID (II) TENIERS THE YOUNGER

**The enamels probably Geneva, probably late 18th century, the gold box by Gabriel-Raoul Morel, Paris, circa 1820-1830.**

A extremely fine and equally rare, gold and enamel, snuff-box.

Rectangular-shaped with paterae and bright-cut borders, engraved pilasters at the corners, incorporating six enamelled miniatures decorated en plein, mounted à cage. The scenes, which appears to be after David (II) Teniers (1610-1690) the Younger, depict:

On the lid: villagers dancing feverishly a Gavre (Flemish traditional dance for four) to the sound of a biniou (bagpipe), outside a tavern.

On the base: three peasants seated at a barrel smoking clay pipes, drinking and eating, with two others standing also smoking (... two of them seem to lamenting about the Human condition or they are afraid to go home to find their wives!); on the left side of the scene, two men drink in front of the fireplace.

On the front side: villagers dancing a Bravade (Flemish traditional dance for two) to the sound of a biniou (bagpipe), inside a tavern, with on the left a mother holds her child in her left arm and plays with a small dog.

On the right side: an old man in his lair stirs the embers of a fire with bellows at a furnace (... probably an alchemist who dreams of piercing the secret of the Philosophical Stone!).

On the backside: two dice players at the table with a third standing (... probably the innkeeper who plays rather than working at his service before his wife arrives!); on the left side of the scene, three men speak near the fireplace.

On the left side: two peasants smoking clay pipes at a table, until the innkeeper's wife brings them food and drink; on the left side of the scene, three men warm up in front of the fireplace.

Inside mark punched "G R / M" inside a vertical lozenge, for Gabriel-Raoul Morel (1764-1832), Paris (master goldsmith recorded between 1797 and 1832).

**DIAM 81 x 63 x 43 mm.**

### Provenance

Christie's, Geneva (Switzerland), auction, June 27, 1973, lot 85

The Patino Collection.



**CHF 20,000 – 40,000 • HKD 160,000 – 320,000 • USD 20,000 – 40,000**



Taking snuff (powdered tobacco) became a fashionable pursuit in the early years of the 18th century. Ladies and gentlemen would offer each other snuff from rich, elegant boxes in the latest styles. Boxes with hinges are today described as tabatières or snuff-boxes, then them without hinges are now described as bonbonnières, used for sweets or comfits, although the term does not appear before 1770.

Snuff-boxes with enamelled miniatures panels decorated en plein, mounted à cage, are extremely rare. Already existing at the turn of the 17th and 18th centuries, they are again in vogue in the years 1820-1830, especially made by some Parisian goldsmiths, including Gabriel-Raoul Morel (1764-1832) and later to a lesser extent by Alexandre-Jean-Marie Leferre (active circa 1837 - after 1852).

One of the most beautiful examples of snuff-boxes mounted à cage, circa 1700, is the one attributed to the Frères Huaud - Jean-Pierre Huaud (1655-1723), the Eldest, and Ami Huaud (1657-1724), the Youngest; Genevan artists active in Geneva (between 1682 and 1686-1688 and after 1700) and in Berlin (1686-1700) -, sold by this auction house (see "The Bath of Bathsheba" and "Les victimes de la tentation": Antiquorum, Geneva, auction, November 16, 1997, lot 8, unsold; Antiquorum, Geneva, auction, November 13, 2005, lot 197, sold for CHF 109 250.- including buyers' premium; Antiquorum, Vox, Summer 2004, pp. 40-49).

The rustic scenes are in the style of the Flemish painter, David (II) Teniers (1610-90) the Younger, whose paintings were an extremely popular source of inspiration for enamel artists since the mid-18th century. Dutch painting was particularly fashionable in France and Switzerland since the second part of the 18th century.

#### David (II) Teniers, the Younger

Antwerp, December 15, 1610 – Brussels, April 25, 1690

Flemish artist, he was the son of David (I) Teniers (1582-1649) the Elder and Dympha de Wilde. His son David (III) Teniers (1638-1685) and his grandson David (IV) Teniers (1672-1731) were also painters. His wife Anna, born Breughel, was the daughter of Jan Brueghel (1568-1625) the Elder and the granddaughter of Pieter Bruegel (1525-1569) the Elder. He remarried in 1656 with Isabelle de Fren, of whom he had four children. He is the nephew of Juliaen Teniers (1572-1615).

For a biography, see:

<http://www.nga.gov/content/ngaweb/Collection/artist-info.1923.html>

[https://en.wikipedia.org/wiki/David\\_Teniers\\_the\\_Younger](https://en.wikipedia.org/wiki/David_Teniers_the_Younger)

Morel, Gabriel-Raoul (Paris, 1764 – Passy, 1832)

#### Master goldsmith active in Paris between 1797 and 1832.

In July 10, 1797 (22 Messidor, an V), he entered a first goldsmith's mark, using a flower as device (described as a bouquet).

In 1806, he is subsequently recorded by Douët at place Thionville No. 5.

At this date, he already entered the lozenge mark seen on this box ("G R / M" below an ear).

In 1812-1813, he moved to rue du Coq-Saint-Honoré No. 3, taking over the premises of Victoire Boizot (or Boisoit), widow of Etienne-Lucien Blerzy (v.1735-1808), brother of Joseph-Etienne Blerzy (?-?), another goldsmith domiciled at the same address.

His son, Alexandre-Raoul Morel (1801-1886), entered a mark in 1833 for La tabatière or (the gold snuff-box), rue Neuve-des-Bons-Enfants No. 7.

Like Adrien-Jean-Maximilien Vachette (1753-1839) and Jean-Baptiste Fossin (1786-1848), Morel was noted for the quality and variety of his gold boxes, at a time when most Paris goldsmiths practised a simpler, restrained, style.

Morel is known to have specialised in remounting old panels (enamel, micro-mosaic, pietra-dura, mother-of-pearl, miniatures, laque-burgauté, gold relief, etc.) in new boxes, so-called à cage. It is therefore possible that the panels in this box were made some years earlier.

These works are kept in prestigious museums (London, British Museum; London, Victoria & Albert Museum; New York, The Metropolitan Museum of Art; Paris, musée du Louvre; etc.) and in some private collections.

For a number of snuff-boxes displaying Morel's disparate styles, see the different catalogues of the Gilbert Collection.



## Bibliography

Douët, S. P., *Tableau des symboles de l'orfèvrerie de Paris*, Paris, chez l'auteur, 1806, p. 80.

Nocq, Henry, & Dreyfus, Carle, *Tabatières, Boîtes et étuis, Orfèvreries de Paris, XVIIIe et début du XIXe*, des collections du Musée du Louvre, Paris, Editions G. van Oest, 1930, pp. 50-51, 55, pl. 82 Nos. 149 and 151.

Serge Grandjean *Catalogue des tabatières, boîtes et étuis des XVIIIe et XIXe siècles du musée du Louvre*, Paris, Editions de la Réunion des musées nationaux, 1981, p. 236.

Arminjon, Catherine, & Beaupuis, James, & Billmoff, Michèle, *Dictionnaire des poinçons de fabricants d'ouvrages d'or et d'argent de Paris et de la Seine, 1798-1838*, Paris, Cahiers de l'inventaire, Imprimerie nationale, 1991, p. 159, No. 1360 (Morel) and p. 323, No. 3317 (Boizot).

Arminjon, Catherine, & Beaupuis, James, & Billmoff, Michèle, *Dictionnaire des poinçons de fabricants d'ouvrages d'or et d'argent de Paris et de la Seine, 1798-1838*, Paris, Cahiers de l'inventaire, Imprimerie nationale, 1994.

Truman, Charles, *The Gilbert Collection of Gold Boxes*, Los Angeles, The Los Angeles County Museum of Art, 1991.

Truman, Charles, *The Gilbert Collection of Gold Boxes*, vol. II, London, Philip Wilson Publishers Ltd., 1999.

Zech, Heike, *Gold Boxes. Masterpieces from the Rosalinde and Arthur Gilbert Collection*. London, Victoria & Albert Museum Publishing, 2015.

Few magnificent snuff-boxes made by this brilliant goldsmith circa 1820-1830 with enamel or particular panels, mounted à cage, are known to exist:

Six enamel panels painted with peasants feasting rustic scenes after David (II) Teniers (1610-1690) the Younger: Sotheby's, Monaco (Monte Carlo), auction, November 29, 1975, Important Gold Boxes and Objects of Vertu from the collections of Mrs. Charles E. Dunlap, the late Baron Maximilien de Goldschmidt-Rothschild, the Baronne de Becker Comtesse d'Aubigny of Monaco, and others, lot 146 (unusually small size snuff-box with six enamel panels); Baron Max von Goldschmidt-Rothschild; Charles E. Dunlap (1889-1966), Philadelphia (his collection sold by his widow).

Six enamel panels painted with peasants feasting rustic scenes after David (II) Teniers (1610-1690) the Younger (81 mm. wide): The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London (Great Britain) (Inv. 1048-2008); Christie's, Geneva (Switzerland), auction, November 14, 1995, lot 37, for the amount of CHF 43 700.- (including buyer's premium, or US\$ 38 383.-); The Wertheimer Collection. Bibliography: Truman, 1999, No. 12, pp. 29-30.

Six enamel panels painted with scenes after Jean-Baptiste Greuse (1725-1805) (85 mm. wide): Christie's, London (Great Britain), auction, December 3, 2003, lot 223, for the amount of GB£ 27 485.- (including buyer's premium; or US\$ 47 686.-).





Six enamel panels painted with Chinese scenes (84 mm. wide): Christie's, London (Great Britain), auction, January 22, 2009, lot 525, for the amount of GB£ 49 250.- (including buyer's premium; or US\$ 68 211).

Six miniatures, under glass, of figures and cattle in rural landscapes painted with scenes probably after Nicolaes Berchem (1620-1683) (78 mm. wide): The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London (Great Britain) (Inv. 451-2008). Bibliography: Truman, 1991, No. 46, pp. 142-144.

Six mother-of-pearl panels carved and engraved with shimmering exotic landscapes and elaborate architectural settings within reeded mother-of-pearl frames depicting Chinese scenes (78 mm. wide): Christie's, London (Great Britain), auction, December 10, 2002, lot 226, for the amount of GB£ 33 460.- (including buyer's premium; or US\$ 52 867.-).

Six laque-burgauté panels depicting cockerel and flowers (the laque-burgauté technique is made of burgau shell, coral, ivory, mother of pearl and gold, and comes from the green sea snail (*turbo marmoreus*); it became very popular in the 1800s and 1900s in Europe for jewellery, fans, buttons and instrument inlay due to its clear, creamy colour and iridescence; however, the main fishing grounds became depleted and it is now little used; the technique originated in China during the Ming dynasty (1368-1644), where it was also used to cover unglazed porcelain and was also widely used in the Tokugawa period (1603-1867) in Japan) (80 mm. wide): The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London (Great Britain) (Inv. 452-2008); Jeremy Harris, London (Great Britain); S. J. Phillips, London (Great Britain). Bibliography: Truman, 1991, No. 47, pp. 145-147; Zech, 2015, No. 16, pp. 62-63.

Six gold relief panels, under convex glass, finely cast, chased and engraved with Roman subjects after Trajan's Column (90 mm. wide): The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London (Great Britain) (Inv. 465-2008); Maurice Asprey, London (Great Britain); Sotheby's, London (Great Britain), auction, November 25, 1968, lot 141; Sotheby's Cairo, Koubbeh Palace, auction, March 13, 1954 (third day's sale), lot 720; Farouk I (1920-1965), King of Egypt (1936-1952) Collection, Cairo (Egypt).

- Six gold relief panels, under convex glass, finely cast, chased, pierced and engraved with wooded hunting scenes, from the Kirstein workshops – Jacques-Frédéric Kirstein (1765-1838), referenced as Kirstein IV, or Joachim-Frédéric Kirstein (1805-1860), referenced as Kirstein V –, Strasbourg (90 mm. wide): Christie's, London (Great Britain), auction, June 12, 2006, lot 33, for the amount of GB£ 48 000.- (including buyer's premium; or US\$ 88 464.-).

- Six colourful pietre-dure panels depicting, on the lid, a gentleman with his horse standing in a landscape and holding a whip, on the front wall a hunting dog sniffing near a bush, on the three other sides puppies in landscapes, and, on the base, a cat playing with a mouse, from a Italian workshop, probably Roma (88 mm. wide): Christie's, Geneva (Switzerland), auction, November 15, 1994, lot 25, for the amount of CHF 100 300.- (including buyer's premium, or US\$ 77 184.-).



177



### 177 DIANA & ACTEON, GOLD AND ENAMEL SNUFF BOX

Swiss. Made circa 1800.

**Fine and rare, 18K gold and painted on enamel snuff box.**

**C.** Rectangular with rounded corners, the sides decorated with hand engraved and white enamel panels, the corners decorated with foliate pattern, the base decorated to match with black enamel, gold and enamel foliate pattern, the border with repeat pattern, hinged lid with finely painted enamel scene representing the Diana and Acteon.

**DIM. 88 x 58 x 16 mm.**

**C** 3-8-24-32

**AAA**

**CHF 15,000 – 25,000**

**HKD 120,000 – 200,000**

**USD 15,000 – 25,000**

**To be sold without reserve**

Provenance: Sothebys, Nov. 25th, 1971.

### 178 GOLD & ENAMEL TABLE SNUFF BOX

Swiss. Made circa 1800.

**Very fine, 18K gold, carnelian stone and champlevé enamel table snuff box.**

**C.** Two-body, rectangular, canted corners, engine-turned sides with royal blue champlevé enamel line border, the hinged lid decorated with a carnelian stone with engraved jaspe classical roman characters feeding their cow, flanked by rosettes and with a white champlevé enamel border, translucent royal blue enamel ground, outer royal blue and white champlevé enamel border with engraved gold repeated pattern.

**DIM. 89 x 62 x 17 mm.**

**C** 2-8

**AAA**

**CHF 10,000 – 15,000**

**HKD 80,000 – 120,000**

**USD 10,000 – 15,000**

**To be sold without reserve**

Provenance, Christies, London, March 27th, 1973.



178





Jean-Georges Rémond, Geneva

Jean-Georges Rémond was active from 1783 to circa 1815-1820. Became Master goldsmith on December 22, 1783 and struck his first Master mark. Seven years later he appears to have formed a company: Georges Rémond & Cie, which eventually became, circa 1800, Rémond, Mercier, Lamy & Cie. During the French occupation of Switzerland by Napoléon, Jean-Georges Rémond recorded marks. In 1792, the partners Joseph Guidon, Jean-Georges Rémond, David Gide, Laurent Guisseling and Jean-Noël Lamy informally began working as Guidon, Rémond, Gide & Cie, (the company was officially registered on January 1, 1796). In 1809, the firm took on the name of Jean-Georges Rémond & Cie, and had offices both in Geneva and Hanau. The partners were Jean-Georges Rémond, Jean-Noël Lamy, Jean Boëhm (domiciled in Hanau), Denis Blondet, Laurent Guisseling, and Daniel Berton. In 1811, Jean-Georges Rémond, Jean-Noël Lamy, Laurent Guisseling, Pierre Mercier and Daniel Berton formed a company known as Rémond, Lamy, Mercier & Cie.

Bibliography (to understand the importance of Jean-Georges Rémond as a gold box maker in Geneva)  
 Chapuisat, Edouard, *Le commerce et l'industrie à Genève pendant la domination française (1789-1813)*, d'après des documents inédits, Editions A. Julien, Georg & Cie, 1908, p. 489.  
 Haydn, Williams, & Clarke, Julia (ed.), *Enamels of the World, 1700-2000*, The Khalili Collection, London, The Khalili Family Trust, 2009, pp. 292-317 (see also: <http://www.khalilicollections.org>).  
 Clarke, Julia, "Swiss gold boxes: myth or reality?", in Murdoch, Tessa, & Zech, Heike (ed.), *Going for Gold: Craftsmanship and Collecting of Gold Boxes*, Brighton, Sussex Academic Press, 2014, pp. 70-71.


## 179 NAPOLEONIAN TROOPS, GOLD AND ENAMEL SNUFF BOX

**Georges Reymond, Swiss. Made circa 1815.**

**Fine and rare, 18K gold and painted on enamel snuff box.**

**C.** Rectangular with canted corners, the sides decorated with panels of translucent royal blue and enamel over engine-turning, the corners decorated with gold pailon urns, the base decorated to match with a fine geometric enamel border with repeat pattern, hinged lid with a finely painted on enamel scene of Victory celebrating the victory of the Russians over the French (The coat of arm on the flag are probably those of the Romanov, "R" in the bicephale (two-headed eagle), outer border to match the base.

**DIM. 95 x 64 x 15 mm.**

**C** 2-8 

**CHF 15,000 – 25,000**

**HKD 120,000 – 200,000**

**USD 15,000 – 25,000**

**To be sold without reserve**

Provenance: Christies, November 21st, 1972.

## 180 VENUS AND ADONIS, GOLD AND ENAMEL SNUFF BOX

**Geneve, Swiss. Made circa 1800.**

**Fine and rare, 18K gold and painted on enamel snuff box.**

**C.** Rectangular with canted corners, the sides decorated with panels of white and blue enamel with gold lining, the base decorated to match, hinged lid with a very finely painted on enamel scene of Venus and Adonis by a tree surmounting a blue guilloche enamel plaque.

**DIM. 85 x 60 x 17 mm.**

**C** 2-24 **AAA**

**CHF 10,000 – 15,000**

**HKD 80,000 – 1W0,000**

**USD 10,000 – 15,000**

**To be sold without reserve**

Provenance: Koller, Zurich, June 1972.



181



### 181 SNUFF BOX GOLD AND ENAMEL

Swiss. Made circa 1810.

**Fine and rare, 18K gold and painted on enamel snuff box.**

**C.** Octagonal, the sides decorated with bands of opaque purple and white enamel, the base decorated to match, hinged lid with a finely painted on enamel scene of a young couple courting in an Arcadian landscape, punched FJ.

**DIM.** 46 x 90 x 23 mm.

**C** 2-24 **AA**

**CHF** 10,000 – 15,000

**HKD** 80,000 – 120,000

**USD** 10,000 – 15,000

**To be sold without reserve**

Provenance: Christies, London, November 21st, 1972.

### 182 ALLEGORY OF LOVE, GOLD AND ENAMEL SNUFF BOX

Geneve, Swiss. Made circa 1800.

**Fine and rare, 18K gold and painted on enamel snuff box.**

**C.** Rectangular with canted corners, the sides decorated with panels of translucent royal blue enamel over engine-turning, the corners decorated with a circular geometric pattern, the base decorated to match with gold and enamel foliate pattern, the border with repeat pattern, hinged lid with finely painted enamel scene representing the allegory of love.

**DIM.** 84 x 42 x 17mm.

**C** 2-8 **AAA**

**CHF** 15,000 – 20,000

**HKD** 120,000 – 160,000

**USD** 15,000 – 20,000

**To be sold without reserve**

Provenance: Christies, London, November 21st, 1972.



182



183



### 183 PROBABLY GERMAN

**Probably German. Made circa 1770.**

**Fine and unusual, painted porcelain and gold snuff box.**

**C.** Two-body, oval, the body decorated with a rural scene of three figures by a river, the reverse with a priest holding back a gentleman looking at the ladies, the interiors of the lid decorated with a lady holding a flower in front of some buildings.

**DIM.** 81 x 31 x 58 mm.

**C** 3 - 71

**AA**

**CHF** 5,000 – 7,000

**HKD** 40,000 – 56,000

**USD** 5,000 – 7,000

**To be sold without reserve**

Provenance: Gallerie Koller, June 1972



### 184 JASPER AND GOLD SNUFF BOX

**Probably English. Made circa 1750.**

**Fine, jasper and gold snuff box.**

**C.** Two-body, gold case with engraved floral motif, top and reverse with large jasper stones.

**DIM.** 57 x 48 x 21 mm.

**C** 3

**A**

**CHF** 2,000 – 4,000

**HKD** 16,000 – 32,000

**USD** 2,000 – 4,000

**To be sold without reserve**

Provenance: Christies, November 21st, 1972.



184

185



# 185 CATHERINE THE GREAT, ROYAL PURPLE AND GOLD SNUFF BOX

Swiss or German, goldsmith's mark F.J.. Made circa 1810.  
Fine, oval gold and enamel snuff box.

**C.** Two-body, oval, decorated throughout with panels of royal purple guilloché enamel and gold pailions, within white enamel line borders and further gold pailion borders, the hinged lid with a central cartouche containing a diamond set letter E. Punched with goldsmith's mark FJ.

**DIM** 87 x 65 x 25 mm.

**C** 2-8-32

**AAA**

**CHF** 10,000 – 20,000

**HKD** 80,000 – 160,000 • **USD** 10,000 – 20,000

To be sold without reserve



Catherine II, known as Catherine the Great (Ekatarina II), took to the throne after the assassination of her husband. She became the longest female ruler of Russia of all times, reigning from 1762 until 1796. Her long tenure was credited to make Russia one of the strongest powers of Europe at the time.

# 186 LUDWIG II VON BAYERN

"Royal Presentation", dated 1884, Extremely fine and rare 18K gold, enamel, pearls set and diamonds hunting-cased, keyless pocket watch, case number 20306.

Retailed by G. Schulze in Munchen

**C.** Five-body, "bassine et filets", front covers decorated with enamel scene with a Queen seated on a cloud surrounded by five cherubs, inside front cover with engraved "LUDWIG II REX BAVARIAE 1884" the back cover with a royal blue guilloché enamel and diamonds set stars. Hinged gold cuvette signed by the retailer G. Schulze Munchen

**D.** White enamel, radial Roman numerals, outer minute divisions, subsidiary sunk seconds at 6 o'clock. Blue steel spade hands.

**M.** 41 mm, Rhodium-plated, half-plate, fausses cotes decoration, 17 jewels, straight-line lever escapement, cut bimetallic compensation balance with gold screws, blued steel Breguet balance spring, index regulator.

**DIAM** 51 mm

**C** 3-13

**D** 3-04

**M** 3\*

**AAA**

**CHF** 10,000 – 20,000

**HKD** 80,000 – 160,000

**USD** 10,000 – 20,000

The present lot was previously sold by Koller on November 15, 1968

186







186



186



186



## 187 TO THE CIPHER OF A MEMBER OF A ROYAL FAMILY OF THE BALKANS

Charles Oudin, Paris, No. 27 709, circa 1880.


**Extremely fine and very rare, 18k varicoloured gold, hunting-case, keyless-winding and setting, pendant-watch, with its matching chatelaine and breloques, probably made for a member of a Royal Family of the Balkans.**

**C.** Three body "bassine et filets" round-shaped; polished case-band and bezels; the cover partly and finely pierced and chased with foliage decorations with, in the centre, a cipher including the letter "P" (maybe in Cyrillic alphabet); the case-back engraved in *taille-douce* (fine-cut) with foliages and garlands motives, in the spirit of the creations made fashionable at this period by Alphonse Fouquet (1828-1911) or Frédéric Boucheron (1830-1902); gold polished cuvette (back-dome).

**D.** Black enamel, with gold painted radial Roman numerals. Gold "Spade" hands.

**M.** Later (1940's) 25 mm. (1 1/4"), frosted gilt brass, bridge calibre with barrel, straight-line lever escapement, compensated balance with gold poising screws and blued steel flat hairspring, polished steel endplate, index regulator.

**DIAM 36 mm.**

**C** 3 **D** 3 - 01 **M** 3\* 

**CHF 15,000 – 25,000 • HKD 120,000 – 200,000 • USD 15,000 – 25,000**

**To be sold without reserve**





Signed on the cuvette (back-dome); engraved inside the case-back of the dedication "Gemaine / 26 Avril / 1883".

Accompanied by a chatelaine, decorated en-suite, with five breloques: a oval box (a locket that can contain a photographic or painting portrait or a plaited hair), a face-à-main (a pair of folding spectacles), a scent flask, a folding knife (with the blade signed Cardeilhac, Paris) with a folding nail file, and a pencil; coming also with an additional key Chain: ~ L. 290 mm.

#### Provenance

Referenced by the owner of the Collection as coming from a member of a Royal Family of the Balkans (maybe Romania).

#### Charles Oudin, Paris – Oudin-Charpentier, Paris

On the official Website of the brand you can find two articles published in 2007 in the Vox - The Antiquorum Magazine, signed by the late Jean-Claude Sabrier and numerous photographs of timepieces made by the Oudin (<http://www.charlesoudin.fr/history.html>).

#### Bibliography

Exposition universelle de Londres 1862, Section française, Classe 15, No 1590, Catalogue des objets principaux, de l'exposition de Oudin-Charpentier, Horloger..., Paris, Typ. J. Claye, 1862 (12 pp., 5 photographic plates), Exposition universelle de Paris 1867, Catalogue des principales pièces d'horlogerie exécutées par Oudin-Charpentier, Paris, 1867 (14 pp., photographic plates), Champier, Victor, & Sandoz, G.-Roger, Le Palais-Royal d'après des documents inédits (1629-1900), Paris, Société de propagation des livres d'art, 1900, t. 2, pp. 190, 194.

Sabrier, Jean-Claude, "Oudin. A horological dynasty closely linked to Breguet", in Vox - The Antiquorum Magazine, Spring 2007, pp. 116-125.

Sabrier, Jean-Claude, "Oudin. Part II", in Vox - The Antiquorum Magazine, Summer 2007, pp. 120-127.

#### Fouquet, Alphonse (1828-1911)

The Parisian jewellery house of Fouquet was founded in the 1870's by Alphonse Fouquet (1828-1911). Revival designs incorporating fantastical and mythological creatures became Fouquet's signature during the 1880's (see "The Sphinge" chatelaine, Paris, Musée des arts décoratifs). At the turn of the 19th and 20th centuries, his son, Georges Fouquet (1862-1957), works closely with the celebrated artist Alphonse (Alfons) Mucha (1860-1939), together they created unique and flamboyant jewels in the Art nouveau style for the celebrities of the day, such as the actress Sarah Bernhardt (1844-1923).

#### Boucheron, Paris (since 1858)

The House of Boucheron is a French family dynasty founded in 1858 by Frédéric Boucheron (1830-1902), with the opening of his first store in the Galerie de Valois, at Palais Royal, during the heyday of the Second French Empire. He created his Workshop in 1866 and a year later won the Gold Medal during the Universal Exhibition (1867). At this period, he works with the watchmakers Oudin-Charpentier but also with Vacheron Constantin of Geneva. In 1893, Frédéric Boucheron became the first jeweller to move to Place Vendôme. Legend has it that he chose Place Vendôme No. 26, where Boucheron remains to this day, because it was the sunniest corner of the square. He believed that the diamonds in the windows would sparkle all the more brilliantly. In 1893, Boucheron opened a store in Moscow, later transferred to St. Petersburg in 1911. In 1903, the brand also opened a store in London and an office in New York. More store openings followed in Japan in 1973, Shanghai, Dubai in 2005, and finally Hong Kong and Kuala Lumpur in 2006. Boucheron was a family business: after the death of its founder Frédéric Boucheron in 1902, his descendants took over the business. In 1994, the family business shifted to a more global approach with its selling out to Schweizerhall. The House of Boucheron was then acquired by former Gucci Group in 2000, which was bought by PPR-Kering Group in 2004.

#### Cardeilhac, Paris (from 1804 to 1951)

Cutlery and goldsmith, Paris, rue de Rivoli No. 91. Established in 1804 by Antoine-Vital Cardeilhac and specialized in cutlery and flatware, the house was directed, from 1851 to 1904, by his son Armand-Edouard Cardeilhac, then, from 1885, by his grandson Ernest Cardeilhac (1851-1904). The latter buys the funds from the Lebon House. In 1904, the two sons of Ernest Cardeilhac succeeded him, James and Peter (died in 1944). The company is amalgamated at the Christoffe House in 1951.



## 188 A MARRIAGE PROPOSAL

**L'epine a Paris. made circa 1770.**

**Fine and rare, gold, enamel, diamond pendant watch with a gilded brass and enamel chatelaine.**

**C.** Two-body, Louis XV, bezels and border with a band of translucent blue guilloché enamel, reverse with painted on enamel scene of a shepherd by shows a man asking his future father in law for his daughters hand, rosette surround. Chatelaine decorated with painted on enamel scenes surrounded by blue guilloché enamel floral setting.

**D.** White enamel and rosettes with radial Arabic numerals, outer minute track and Arabic five minute numerals. Pierced gold and rosette hands.

**M.** 33 mm., frosted gilt, full plate, square pillars, fusee with chain, verge escapement with three arm brass balance and flat balance spring, micrometric potence adjustment, continental pierced foliate balance cock, silver regulator dial.

Dial and movement signed. **DIAM. 47 mm. THICKNESS 23 mm.**

<b>C</b>	2-8-32	<b>D</b>	2-01	<b>M</b>	3*	<b>AAA</b>
----------	--------	----------	------	----------	----	------------

**CHF 10,000 – 15,000**

**HKD 80,000 – 120,000 • USD 10,000 – 15,000**

**To be sold without reserve**

Provenance: Sothebys, London, May 22nd, 1967.





**189** JOSEPH MARTINEAU SENIOR, LONDON.

**Joseph Martineau Senior, London, No. 2867. Made circa 1775.**

**Very fine, gold and agathe watch with matching chatelaine.**

**C.** Heavy, engraved, set with jasper, matching agathe chatelaine.

**D.** Champagne, radial Roman numerals, outer arcaded minute ring. Gold and diamond-set hands.

**M.** 32 mm, hinged, frosted gilt full-plate with engraved, fusee and chain, verge escapement, brass balance with flat balance spring, continental pierced balance cock, silver regulator dial.

Movement signed. **DIAM. 45 mm. THICKNESS 25 mm.**

<b>C</b>	2-8	<b>D</b>	2-01	<b>M</b>	3*	<b>AAA</b>
----------	-----	----------	------	----------	----	------------

**CHF 20,000 – 30,000**

**HKD 160,000 – 240,000 • USD 20,000 – 30,000**

Provenance: Sothebys, London, December 19th, 1966.



190

## 190 ROBERT HIGGS, CHAMPLEVE ENAMEL FLOWERS

**Robert Higgs, Londres, No. 2866. Made circa 1730.**

**Fine, gilt and champleve enamel, pair cased watch with matching chatelaine.**

**C.** Double body outer, Louis XVI, the bezels with brown and green geometric champleve enamelled decoration, the back panel of champleve brown and yellow floral decoration, matching chatelaine decoration

**D.** White enamel with Roman numerals and outer Arabic minute ring. Gold "poker and beetle" hands.

**M.** Hinged gilt brass full plate with square pillars, fusee with chain, verge escapement, plain steel three-arm balance, flat balance spring, gilt brass English cock, micrometric potence adjustment.

Movement signed. **DIAM. 49 mm. THICKNESS 26 mm.**

<b>C</b>	3-24	<b>D</b>	3-10-01	<b>M</b>	3*	<b>AA</b>
----------	------	----------	---------	----------	----	-----------

**CHF 6,000 – 8,000**

**HKD 48,000 – 64,000 • USD 6,00 – 8,000**

**To be sold without reserve**

## 191 JACQUES COULIN & AMY BRY A GENEVE

**Jacques Coulin & Amy Bry a Geneve – Gold Repousse Watch No. 4330.**

**Fine, gold repousse pair-cased pocket watch with gilt brass chatelaine with key and seal en suite.**

**C.** Outer: two-body, repousse, the bezel decorated with asymmetric flowers and scrolls, the back with a scene mythological scene within an asymmetric flower and scroll border. Inner: two-body, bassine, polished. Chatelaine decorated with pastoral trophies and pierced foliage.

**D.** White enamel with radial Roman numerals, outer minute track and Arabic five-minute numerals. Blued steel beetle and poker hands.

**M.** 30 mm., matte gilt, full plate, ornate pierced flower pillars, fuse with chain, verge escapement, three-arm brass balance, flat balance spring, single footed balance cock finely pierced and engraved with foliage, silver regulation dial.

Movement signed. **DIM. 45 mm.**

<b>C</b>	4-11	<b>D</b>	4-71-04	<b>M</b>	4*	<b>A</b>
----------	------	----------	---------	----------	----	----------

**CHF 1,000 – 2,000**

**HKD 8,000 – 16,000 • USD 1,000 – 2,000**

**To be sold without reserve**



191





192

## 192 CHEVALIER ET COMPAGNIE

Chevalier et compagnie. Geneva et Paris, No. 7721. Circa 1790.

Fine, 18K gold and painted on enamel pocket watch with a gilt-metal chatelaine with two enamel médaillons en grisaille.

DIAM. 52 mm.

C	4-13	D	4-01	M	4*	A
---	------	---	------	---	----	---

CHF 3,000 – 5,000

HKD 24,000 – 40,000 • USD 3,000 – 5,000

To be sold without reserve

## 193 SKELETONIZED DIAMOND GOLD

Skeletonized diamond gold continental. Made circa 1790.

Very fine, gold skeletonized, diamonds pocket watch with diamonds-set chatelaine with key and seal en suite.

**C.** Two-body, Louis XV, crystals on both sides, band engraved with a repeated anthemion pattern. Diamonds set bezel front and back.

**D.** White enamel, radial Roman numerals, outer minute track and Arabic five minute numerals. Gilt Louis XVI hands. Diamonds set chatelaine with key and seal en suite

**M.** 30 mm, hinged, frosted and engraved gilt skeletonized plate with 3 cylindrical pillars, above a foliate design engraved and set with diamonds, fusee and chain. Verge escapement, micrometer adjustment to the potence, gold three-arm balance with perpendicular limiting pin acting against two blue steel plates mounted at each side of the backplate, flat balance spring, polished steel endplate.

DIAM. 40 mm.

C	3	D	4-71-01	M	4*	A
---	---	---	---------	---	----	---

CHF 3,000 – 5,000

HKD 24,000 – 40,000 • USD 3,000 – 5,000

To be sold without reserve



193



194

#### 194 ROBERT WARD -WATCH WITH ORIGINAL CHATELAINE

**Robert ward -watch with original chatelaine, Robert Ward,number 1375 in London. Made circa 1750**

**Very fine, gold, painted on enamel watch with original matching painted on enamel châtelaïne.**

**C.** Double body.Outer:Two-body, "Louis XVI", the back finely painted on enamel with cherubs , outer chased leaf border highlighted with green and bleu enamel ,band chased with repeated pattern. Châtelaïne: of four panels of enamel, gold spoon, the top panel painted en suite with the watch, the three smaller panels with painted on enamel panels,urnes with flowers and doves,all within en suite frames and four chains,key,seal.

**D.** White enamel, radial Roman numerals, outer minute track and Arabic five minute numerals. Bleu steel hands.

**M.** 32 mm, frosted gilt full-plate with egyptian pillars, fusee and chain, verge escapement, brass balance with flat balance spring, pierced, chased and engraved single-footed cock with diamonds endstone, silver regulation dial with Arabic numerals.

Movement signed. **DIAM. 47 mm.**

**C** 4-25 **D** 4-71-01 **M** 3\* **A**

**CHF 7,000 – 9,000**

**HKD 56,000 – 72,000 • USD 7,000 – 9,000**

**To be sold without reserve**

#### 195 JOHN WENHAM - GOLD & ENAMEL PENDANT WATCH & CHATELAINE

**John Wenham, Dereham. Made circa 1780.**

**Fine and attractive, gold, painted on enamel and pendant watch with a gold, painted on enamel and enamel-set chatelaine with key and seal en suite.**

**C.** Two-body, hinged bezel, the back set with a painted on enamel panel depicting a courting couple in a rural setting , translucent royal blue enamel border, green and white enamel outer bording.

**D.** White enamel with radial arabic numerals, outer dot minute divisions. Gold hands.

**M.** M. 33 mm., frosted gilt, full plate, conical pillars, fusee with chain, verge escapement with three arm brass balance and flat balance spring, micrometric potence adjustment, continental pierced foliate balance cock

Movement signed. **DIAM. 47 mm. THICKNESS 25 mm.**

**C** 2-8 **D** 2-01 **M** 3\* **AAA**

**CHF 8,000 – 12,000**

**HKD 64,000 – 96,000 • USD 8,000 – 12,000**

**To be sold without reserve**



195





196

**196 JOHN WENHAM - GOLD & ENAMEL PENDANT WATCH & CHATELAINE**

Unsigned, enamel, diamonds & pearl with chatelaine, London, No. 1917. Made circa 1790.

**Very fine and rare gold, enamel, diamonds and pearl-set pocket watch with matching detachable 19 cm long (total) gold, enamel and pearl chatelaine with key and seal.**

**C.** Two-body, solid, hinged, the bezel with blue enamel and split pearls set within gold chatons, matching outer reverse to royal blue enamel center with diamond set circular wreath, central oval with hairs glazed compartment with diamond border.

**D.** White enamel, black Arabic numerals, outer minutes, winding aperture. Rose-cut diamond-set hands.

**M.** Full plate, gilt, engraved top plate, turned pillars, fusee barrel with verge escapement, pierced and engraved single-footed cock with diamond end-stone, steel three-arm balance, flat hairspring, silver regulation dial.

Movement numbered. **DIAM. 47 mm.**

**C** 3-8 **D** 4-71-72-01 **M** 3\* **AA**

**CHF 7,000 – 9,000**

**HKD 56,000 – 72,000 • USD 7,000 – 9,000**

**To be sold without reserve**

**197 GOLD, ENAMEL & PEARLS ,GENEVE**

**Gold, Enamel & Pearls ,Geneve. Made for the English market, circa 1790.**

**Very fine and rare, 18K gold and enamel, pearl-set pocket watch with a matching gold, enamel and pearl-set chatelaine.**

**C.** Outer:Two-body, "consular", the back in translucent Imperial blue enamel over engine-turning, pearl-set bezels. Chatelaine: graduated oval, circular and oblong panels with Imperial blue and white enamel decoration matching the watch, three tassels, a keys. Inner: two-body, polished with winding aperture.

**D.** White enamel, convex, radial Arabic numerals, outer minute dot divisions. Gold arrow hands.

**M.** 30 mm, hinged, frosted gilt full-plate with conical pillars, fusee and chain, verge escapement, three-arm brass balance with flat balance spring, single-footed gilt continental cock, gilt dust cap.

**DIAM. 49 mm.**

**C** 2 **D** 2-01 **M** 2\* **AAA**

**CHF 8,000 – 12,000**

**HKD 64,000 – 96,000 • USD 8,000 – 12,000**

**To be sold without reserve**



197



**198 BONARD & COMPAGNIE A LAUSANNE, ENAMEL & PEARL WITH CHATELAINE, NO. 804**

**Made circa 1800.**

**Very fine and rare gold, enamel, diamond and pearl-set pocket watch with matching detachable 21 cm long (total) gold, enamel and pearl chatelaine with key and seal en suite.**

**C.** Two-body, "Directoire", back decorated with translucent Imperial blue enamel over elaborate engine-turning with rose-cut diamond-set applied rosette and large split-pearl in the center, pearl-set bezel.

Chatelaine: The chatelaine is made of three enamel panels decorated with pearls and diamonds set 'en suite' with matching key and seal

**D.** White enamel, radial Roman numerals, outer minute track and Arabic five minute numerals. Gold hands.

**M.** 39 mm, hinged, frosted gilt full-plate with cylindrical pillars, fusee and chain, verge escapement, three-arm brass balance with flat balance spring, continental cock, silver regulation disc.

Movement signed and numbered. **DIAM. 48 mm.**

<b>C</b>	3	<b>D</b>	3-01	<b>M</b>	3*	<b>AAA</b>
----------	---	----------	------	----------	----	------------

**CHF 15,000 – 25,000 • HKD 120,000 – 200,000 • USD 15,000 – 25,000**

**To be sold without reserve**





## 199 HALEY, ENAMEL PEARL SET WATCH WITH CHATELAINE.

Haley, London, No. 2080, circa 1790.

**Very fine and rare gold and painted on enamel, pearl-set watch of noble provenance, with original matching châtelaîne.**

**C.** Two-body, "Lépine" type, white champlévé enamel frame over guilloché green enamel, whole on translucent Imperial blue enamel with diamond-set monogram over engine-turning, pearl-set frame on translucent Imperial blue enamel background. Châtelaîne: three links, top link with painted on enamel medallion depicting a pensive lady and her dog in a rural setting within a pearl-set frame with royal blue guilloché enamel surround, two lower panels with two children playing with doves and an urn with 2 doves, two chains, one with matching enamel and diamond monogram seal, the other with matching painted on enamel key.

**D.** White enamel, radial Arabic numerals, outer minute dot divisions. Gold "arrowhead" hands.

**M.** 30 mm, frosted gilt full-plate with cylindrical pillars, fusee and chain, verge escapement, steel balance with flat balance spring, pierced balance cock.

Signed on the movement. **DIAM. 40 mm. THICKNESS 25 mm.**

<b>C</b>	2-24	<b>D</b>	2-01	<b>M</b>	3*	<b>AAA</b>
----------	------	----------	------	----------	----	------------

**CHF 12,000 – 18,000**

**HKD 96,000 – 144,000 • USD 12,000 – 18,000**

**To be sold without reserve**





Attributed to George Michael Moser (1706-1783), London, circa 1780.


**Exceptionally fine and equally rare, 22K gold and enamel diamond-set, open-face, key-winding and setting, Neo-classical watch, with its matching chatelaine and breloques, probably made for a member of a Royal Family of Russia.**

**C.** Double-body, "George III" consular-shaped, impressively fully set with large diamonds and rose-cut diamonds, on dark blue translucent enamel, said to be Royal blue, circular frame; bezel decorated en-suite.

**D.** Later white enamel, with black painted radial Roman numerals; outer minute track with five-minute Arabic numerals. Elaborately pierced diamond-set "Louis XV" gold hands.

**M.** Later (1850's) 26 mm., frosted gilt brass, bridge calibre with barrel, cylinder escapement, gilt brass three-arm balance with flat balance spring, polished steel endplate, index regulator and steel end-piece.

Unsigned and unnumbered. **DIAM. 41 mm.**

**C** 3 **D** 3-01 **M** 3\* 

**CHF 20,000 – 40,000 • HKD 160,000 – 320,000 • USD 20,000 – 40,000**



Accompanied by a chatelaine with its clip, decorated with enamelled and diamond-set plaques forming a trellis with under ribbon knot two neo-classical allegorical panels painted en grisaille on maroon background; the largest with an Allegory of Marriage surmounted by a Dove or an Allegory of Equality between Man and Woman, the smallest with Cupid Riding a Dolphin; and five breloques: a gold and enamel key with two panels painted en grisaille on maroon background, with Putto; a gold seal set with several rose-cut diamonds in the shape of a Royal closed crowns with six tiaras and red translucent enamel bonnet; a gold seal set with several rose-cut diamonds and an amethyst; a gold locket contain a magnifying glass set with several rose-cut diamonds and emeralds with Masonic emblems (Eye of Providence, Pyramid, The Sprig of Acacia, Anchor, Wing) and the motto "TOI PAR / LES PERE", probably referring to a Masonic lodge.

Chatelaine: ~ L. 152 mm

#### Provenance

Referenced by the owner of the Collection as coming from Empress Catherine II of Russia.

**Catherine II** (Екатерина II, Ekaterina II; Sophia Frederique Augusta Anhalt-Zerbst)

Stettin, Pomerania (Kingdom of Prussia), May 2, 1729 – St. Petersburg, November 17, 1796

Empress consort of All the Russias (January 5, 1762 – July 9, 1762), then Empress and Autocrat of All the Russias (July 9, 1762 – November 17, 1796). She was known as "Figchen", then "Catherine the Great".

#### George Michael Moser (1706-1783)

On January 30, 1783, the "Gentleman's Magazine" reported that Moser "was followed to his grave in grand funeral pomp by all the capital artists, Sir Joshua Reynolds at their head as chief mourner, Sir William Chambers, etc. Ten mourning coaches, besides two gentlemen's coaches, were in the procession". In his obituary, published the same day, Reynolds said that as a gold chaser Moser "has always been considered as holding the first rank" and as the first Keeper of the Royal Academy "he possessed a universal knowledge in all branches of painting and sculpture which perfectly qualified him for the place that he held". Reynolds considered Moser the "Father of the present race of Artists;" and said: "Few have passed a more inoffensive or perhaps more happy life; if happiness or the enjoyment of life consists in having the mind always occupied, always intent upon some useful art..." (Malone, lxxvi n). Moser worked as a chaser, enameller, medalist and designer not only for watchcases and gold boxes but for such things as candlesticks. He contributed to the decoration of the Rotunda at Vauxhall Gardens. Born in Schaffhausen on January 17, 1706, he learned chasing and gilding from his father Michael, a coppersmith. He moved to Geneva in 1725 and then to London in 1726. By the early 1730's Moser appears to have started to work for John Valentine Haidt, goldsmith and "Watch Chaser". Moser began what was to be a life-long course of study with him which was, according to the diary of Joseph Farington, "a little Academy for drawing from a living model". By 1737 Moser was working from his own address, Craven Buildings off Drury Lane, and his reputation was soon firmly established. He was at the vanguard of the revival of interest for enamel watchcases in the early 1750's. He was introduced to royal patronage by Lord Bute and, among other works for the royal family, designed the great seal of George III. For Queen Charlotte he painted enamel portraits of the royal children. Moser continued to work at least until the late 1770's, and was active for the Royal Academy until the end of his life. His association with Thomas Mudge began early in both their careers. Mudge's watch number 22 has an inner case hallmarked for 1738-39 and has the earliest recorded signed repoussé scene by Moser, while the last known association is a watch by Mudge and his partner Dutton, number 1062, from about 1775. There are approximately twenty surviving enamel cases signed by Moser, of which only two or three are after Sir Joshua Reynolds. One of these is of a portrait of Lady Caroline Spencer, wife of the fourth Duke of Marlborough, and another is, of course, Hope Nursing Love.





## 202 ROYAL BLUE ENAMEL AND DIAMOND FOB WATCH WITH CHATELAINE

Marret, Rue Vivienne , 16 a Paris, circa 1860. Made circa 1860.

**Number 9824. Very fine and rare gold, blue enamel and diamond-set fob watch with matching detachable gold, enamel and diamonds chatelaine with attached winding key and stone-set blank seal.**

**C.** Four-body, reeded band, gold hinged cuvette engraved Marret, rue Vivienne 16 a Paris, translucent guilloché blue enamel back with diamonds set monogram. Gold, enamel and diamonds chatelaine.

**D.** White enamel, Roman numerals, outer minute divisions. Gold Breguet hands.

**M.** 22.6 mm , gilt brass bar calibre, 10 jewels, cylinder escapement, plain gilt brass three-arm balance, flat blued-stel balance spring.

Signed on the cuvette. **DIAM. 26 mm.**

**C** 3-8 **D** 4-70-01 **M** 3-6\* **AA**

**CHF 7,000 – 9,000**

**HKD 56,000 – 72,000 • USD 7,000 – 9,000**

**To be sold without reserve**

## 202 "PRAEMIUM SALUTIS FRANCIAE ET REGIS"

**To the Allied Coat of Arms of the Alexandre de Haldat du Lys Family of Lorraine.**

**Made circa 1860.**

**Fine and important, gold, and enamel pocket watch with a very fine and heavy gold, enamel, pearl-set chatelaine in the form of the coat of arms of the king of France with gold and enamel seal and key.**

**C.** Four-body, 'bassine et filets', polished, the back with royal blue translucent guilloché enamel monogram A.H. over sunray engine turning, gold hinged cuvette engraved A.DAUBREE A NANCY.

The brooch consists of two painted on enamel shields, one with an sword with fleurs de Lys next to it and the other with arrow and hunting horn, enamelled engraving "PRAEMIUM SALUTIS FRANCIAE ET REGIS" forming a decorative coat of arms. Gold, enamel and pearls chain attached with the gold and white enamel key, enamel seal and a gold and bleu enamel monogram surmounted by a royal crown

**D.** White enamel with Roman numerals, outer dot minute divisions. Bleu steel Breguet hands.

**M.** 27 mm, gilt brass bar calibre, 10 jewels, cylinder escapement, plain gilt brass three-arm balance, flat blued-steel balance spring.

Signed on the cuvette. **DIAM. 31 mm.**

**C** 3-8 **D** 2-01 **M** 3\* **AAA**

**CHF 6,000 – 8,000**

**HKD 48,000 – 64,000 • USD 6,000 – 8,000**

**To be sold without reserve**



This chatelaine was probably made for the marriage of a direct or indirect descendant of Charles-Nicolas Alexandre de Haldat du Lys (763-1852), doctor and physicist, author of numerous scientific publications.





## 203 "A NOSTRO SANGUINE CAESARES"

**To the Allied Coat of Arms of a french member of the Valori-Rustichelli Family originally from Toscana. Swiss. made circa 1790.**

**Fine, gold and enamel pocket watch with a very fine multicolored gold, enamel, and pearl-set chatelaine in the form of the coat arms with gold and enamel seal and key.**

**C.** Two-body, Directoire, the back enameled with a scene of cherubs seating on clouds, outer border black enamel decoration, polished bezel. CHATELAINE extremely finely chased with varicolored scrolls and articulated flower swags, black onix, enamel and pearls seal fob, matching key. Painted enamel coat of arms, surmounted by a coronet. Enamelled engraving "A NOSTRO SANGUINE CAESARES" forming a decorative coat of arms

**D.** Gold with Roman numerals, outer dot minute divisions. Steel Breguet hands.

**M.** 23 mm., matte gilt, full plate, cylindrical pillars, fusee and chain, verge escapement with micrometric potence adjustment, brass balance, flat balance spring, continental cock with polished steel endplate, silvered regulation dial.

**DIAM. 29 mm.**

<b>C</b>	3	<b>D</b>	3-01	<b>M</b>	3*	<b>AAA</b>
----------	---	----------	------	----------	----	------------

**CHF 6,000 – 8,000 • HKD 48,000 – 64,000 • USD 6,000 – 8,000**

**To be sold without reserve**

"A NOSTRO SANGUINE CAESARES" [dal nostro sangue i Cesari] is the motto of the Valori House, one of the oldest and most illustrious of the Republic of Florence, family originally native of Rome.

This chatelaine was probably made for the marriage of one of the princes of Valori-Rustichelli, who members were active in France and Toscana in the 19th century, notably Charles-Ferdinand-Louis Valori-Rustichelli d'Estilly (1820-1883), poet and art connoisseur, or his son Taldo-Anne-Zosime-Claude de Valori-Rustichelli (1852-1891), French military, or his brother, Henri-Francois de Valori-Rustichelli de Montglat (1831-1898), French musician and writer.

**C. Longchamp & Pizzala, Geneva, No. 20 200, circa 1860.**

**Extremely fine and equally rare open-face, key-winding and setting, royal presentation pendant-watch, made for the Spanish court.**

**C.** Unnumbered, 18K yellow gold, round-shaped; fluted case-band; the cover set with several rose-cut diamonds forming the cipher "I 2", the initials of Isabella II (1830-1904), Queen of Spain (1833-1868), stamped by a Royal closed crown with eight tiaras, on dark blue translucent enamel, said to be Royal blue, on guilloché (engine-turned) background, surrounded by a garland of foliage in "ors paillonnés"-technique (tiny motifs or spangle/glitter/sequin cut into gold leaf) sous fondant (under flux); the case-back decorated en suite with a multicoloured coat of arms of Spain, stamped by the same crown with the gold collar of the Order of the Golden Fleece intermediate with the light blue and white ribbons of the Royal and Distinguished Spanish Order of Charles III, surrounded with the same garland interspersed with fleur-de-lys; gold cuvette (back-dome) engraved in taille-douce (fine cut), with scrolled decorations and technical specificities.

**D.** White enamel, with black painted radial Roman numerals. Blued steel Breguet hands.

**M.** 31 mm. (14"), frosted gilt brass, bridge calibre with barrel, 10 rubies, straight-line equilibrated lever escapement, compensated balance with gold poising screws and blued steel flat hairspring, polished steel endplate, index regulator.

Signed on the movement; signed and numbered on the plate under the dial. **DIAM. 50 MM.**

Accompanied by a chatelaine, with two Royal closed crowns each with eight tiaras and red translucent enamel bonnet, in multicoloured gold set with several rose-cut diamonds. Chain: ~ L. 13,3 mm.

**C** 3-24

**D** 2-01

**M** 3\*\*



**CHF 20,000 – 40,000**

**HKD 160,000 – 320,000 • USD 20,000 – 40,000**

Galerie Neumarkt, Zürich (Switzerland), auction, September 20, 1968.

#### Notes

The Queen of Spain, Isabella II, was also in Geneva client of the Patek Philippe Company, for her own timekeepers or for royal presentation watches offered in recognition of services or loyalties rendered to the kingdom. Just like her youngest sister Luisa Fernanda of Bourbon (1832-1897), Infant of Spain, and her husband Antoine Marie Philippe Louis of Orleans (1824-1890), Duke of Montpensier, Infant of Spain (1859). At the end of her life, during her exile in Paris, it was José María Ortuño de Ezpeleta et Aguirre Zuazo (died in 1892), third Count of Ezpeleta, second Duke of Castroterreño, Count of Triviana, Great of Spain, who was in charge of this kind of acquisition.

#### Bibliography

Tellier, Arnaud, & Didier Chaponnière, Mélanie, Montres royales, 1850-1910, par Patek Philippe – Timepieces for Royalty, 1850-1910, by Patek Philippe, Genève, Patek Philippe Museum, 2005, introduction and pp. 44-49 and 66-71.

The Order of the Golden Fleece (Orden del Toisón de Oro – Orden vom Goldenen Vlies) is a Roman Catholic order of chivalry founded in Bruges by Philip III (1396-1467), Duke of Burgundy (1419-1467), in 1430 (January 10), to celebrate his marriage to the Portuguese princess Infant Isabella (1397-1471), Duchess consort of Burgundy (1430-1467), daughter of John I (1357-1433), King of Portugal (1385-1433). It became one of the most prestigious orders in Europe. Today, two branches of the Order exist, namely the Spanish and the Austrian Fleece (only one grade: Knight; ribbons of the Order: red).

The Royal and Distinguished Spanish Order of Charles III (Real y Distinguida Orden Española de Carlos III) was established by Carlos III (1716-1788), King of Spain (1759-1788), by means of the Royal Decree of September 19, 1771, with the motto Virtuti et mérito. Its objective is to reward people for their actions in benefit to Spain and the Crown. Since its creation, it has been the most distinguished civil award that can be granted in Spain, despite its categorisation as a military order (five grades: Knight Grand Cross with Collar, Knight/Dame Grand Cross, Knight/Dame Grand Officer, Knight/Dame Commander, Knight/Dame; ribbons of the Order: three equal stripes, light blue, white, light blue).

Isabella II (María Isabel Luisa de Borbón y Borbón-Dos Sicilias, known as), Princess of Asturias (1830-1833), Queen of Spain (1833-1868) Madrid, October 10, 1830 – Paris, April 9, 1904

The elder daughter of Ferdinand VII (1784-1833), King of Spain (1808 and 1813-1833), by his fourth wife (also his niece), María Cristina of Bourbon-Two Sicilies (1806-1878).

Isabella was proclaimed queen on her father's death in 1833. Her right to succeed to the throne was disputed by supporters of her uncle, Don





Carlos María Isidro Benito (1788-1855) and her accession precipitated civil war (First Carlist War, 1833-1839).

During Isabella's minority (1833-1843), her mother and General Baldomero Espartero (1793-1879), Prince of Vergara, a hero of the civil war, acted successively as regents. In 1843, Espartero was deposed by military officers and Isabella was declared of age.

The period of Isabella's personal rule (1843-1868) was characterized by political unrest and a series of uprisings. Her government was dominated by military politicians, most notably General Ramón María Narváez (1800-1868), 1st Duke of Valencia, and the somewhat more liberal General Leopoldo O'Donnell (1809-1867), 1st Duke of Tetuan. Liberal opposition to the regime's authoritarianism became increasingly directed at the queen.

Scandalous reports on the private conduct of Isabella, who lived apart from her husband, Francisco de Asís de Borbón (1822-1902), Duke of Cádiz, King consort of Spain (1846-1868), as well as her arbitrary political interference, further damaged the monarchical cause. The abortive uprising of 1866, and the deaths of O'Donnell (1867) and Narváez (1868), weakened her position further. In the autumn of 1868 a successful revolution drove her into exile.

However, twelve children were born during the marriage (October 10, 1846), of whom five reached adulthood. There has been considerable speculation that some or all of Isabella's children were not fathered by Francis; this has been bolstered by rumours that Francis was either homosexual or physically unable to complete the sex act.

Isabella settled in Paris, where in 1870 she abdicated in favour of her eldest surviving son, the future Alfonso XII (1857-1885), King of Spain (1874-1885). She returned to Spain for a time after Alfonso's accession but was unsuccessful in influencing political affairs.

Legend for the portrait

Queen Isabella II of Spain with her daughter Isabella (1851-1931), Princess of Asturias, by Franz Xavier Winterhalter (1805-1873), 1852, Madrid, Royal Palace.

C. Longchamp & Pizzala, Geneva

Our watch is probably the work of Charles Longchamp, Genevan Watchmaker, of which there is known at least one other pendant-watch (enamelled hunting case, diam. 35 mm.; 13" movement) made in the mid-19th century for the Spanish market (Antiquorum, Basel, auction, April 21, 1990, lot 426; Antiquorum, Hong Kong, auction, June 6, 2004, lot 431).

Several watchmakers bearing this surname were established in Geneva during the course of the 19th century:

Charles Longchamp, "Marchand d'horlogerie" (Merchant of horology), rue de la Croix-d'Or No. 22, in 1828, then as "Fabricant d'horlogerie" (Maker of horology) in 1840.

L. Longchamp, "Etablisser d'horlogerie" (Setter of horology), rue de la Croix-d'Or Nos. 22 or 19 or 20, between 1828 and 1835.

An association L. Longchamp & Fils (... & Son/s), "Fabricant de montres" (Maker of watches), rue de la Croix-d'Or Nos. 19 or 27, in 1844.

An association Elie Longchamp & Frères (... & Brothers), "Fabricants d'horlogerie", rue Neuve No. 108, between 1831 and 1840. Previously, in 1829, these watchmakers sign a petition for the construction of a new astronomical observatory ("Rapport sur le projet pour l'établissement d'un nouvel observatoire, fait au Conseil Représentatif de Genève, le 8 mai 1829").

Antoine Longchamp, "Etablisser d'horlogerie" (Setter of horology), rue Longemalle No. 139, in 1840, then rue de Rive Nos. 245 and 251, in 1844.

Antoine-J. Longchamp, "Horloger" (Watchmaker), rue du Teraillet No. 194, in 1860.

An association Longchamp & Meylan, "Horlogers" (Watchmakers), rue Neuve No. 108, in 1860.

An association Louis Longchamp & Fils (... & Son/s), in 1860.

J.-E. Longchamp, "Horloger" (Watchmaker), rue Neuve No. 24, in 1874.

L.-E. Longchamp, "Horloger" (Watchmaker), rue du Marché No. 40, in 1874.

No Pizzala is referenced in this branch of activity in Geneva at this time.

The brothers Jacques and Elie Longchamp (residing rue Neuve No. 24) are mentioned as having produced watches with keyless-winding system circa 1840; movements whose the cases of this new calibre are mounted in the Genevan workshop of Jean-François Moreau, case-maker. Is this new calibre of their own invention or is it that of Louis-Benjamin Audemars (1782-1833) from Brassus or of Antoine LeCoultre (1803-1881) from Sentier in the Vallée de Joux?

In Geneva, there is also a Jean-Nicolas Lonchamp (?-?), "ouvrier horloger" (watchmaker-craftsman), native of the Vallée de Joux, whose the eldest son, Charles-Louis-Jacques Longchamp (Geneva, December 12, 1802 – October 24, 1874), has distinguished himself as a scholarly grammarian and linguist, a professor at Calvin College.

#### Bibliography

"Louis Longchamp. Notice nécrologique", in Bulletin de l'Institut National Genevois, t. XXI, Geneva, Editions Georg, 1876, pp. 171-197.

Gautier, Raoul, Le Service chronométrique à l'Observatoire de Genève et les concours de réglage de la classe d'industrie et de commerce de la Société des arts de Genève avec une étude des épreuves instituées dans d'autres observatoires pour les chronomètres de poches, Geneva, Imprimerie Aubert-Schuchardt, 1894, pp. 6-7.

Doumergue, Emile, La Genève des genevois, Editions Atar, 1914, p. 201.

Laya, François, Genève, la cité des nations, Librairie Kundig, 1921, p. 120.

Gibertini, Dante, "Liste des Horlogers Genevois, du XVIe au milieu du XIXe siècle", in Genova, new series, t. XII, 1964, Geneva, 1964, p. ....

Patrizzini, Osvaldo, Dictionnaire des Horlogers Genevois, la "fabrique" et les Arts annexes, du XVIe siècle à nos jours, Antiquorum Editions, Geneva, 1998, p. 259.

Pritchard, Kathleen H., Swiss Timepiece Makers 1775-1975, National Association of Watch and Clock Collectors, Inc., West Kennebunk, Maine (USA), Phoenix Publishing, 1997.





## 205 ROCK CRYSTAL WANDERING AUTOMATA

Attributed to Bouvier Frères or Chevalier & Cochet, Geneva, circa 1795-1800; the monstrance, Wien, mid-19th century.

The movement and dials of a double-face watch with wandering automata and visible balance; fitted in a later Viennese silver gilt enamelled and rock crystal table monstrance in the Renaissance style.

**C.** Double-body, with varicoloured champlevé enamelled decoration in a Renaissance pattern, designed as monstrance; the oval base with a rock crystal piece.

**D.** Fully varicoloured champlevé enamelled with foliage on light blue background; small subsidiary dial for the time at six, with white and gold enamel radial Roman numerals; above, on the right side, a small subsidiary dial for the fast-and-slow regulation, and, on the left side, a small apertures for the visible balance. Gold Fantasy hands.

On the reverse, a fausse-plaque fully varicoloured champlevé enamelled with foliage on red background decorated en-suite; on the lower part, a medallion with attributes of Love on light blue background; above, in a semi-circular aperture, driven by the going train, painted automatons passing in a merry-go-round (carousel or roundabout), depicting a hunting scene, over a painted landscape background, turning over every minute..

**M.** 43 mm., hinged, frosted gilt, full plate with cylindrical pillars, fusee and chain, verge escapement, heavy brass three armed balance set with rose-cut diamonds, with flat blued steel balance spring, double-footed solid cock..

**Diam. 50 mm. (movement with dials only)**

**Dim. 127 x 63 mm.**

**C** 3-8 **D** 3-8-24 **M** 4\* **AA**

**CHF 20,000 – 40,000 • HKD 160,000 – 320,000 • USD 20,000 – 40,000**





## 206 'EROTIC WATER WHEEL AUTOMATON

**Unsigned, Genève. Made circa 1790. Very fine and rare, multicolored gold pocket watch with automaton and shepherd and concealed erotic automaton scene.**

**C.** Two-body, style "Directoire", polished with reeded band, glazed front and back. Automaton on the back finely painted with a Swiss landscape, varicolored chased gold decoration, on the right shepherd with automaton sheep and cow. On the left, concealed erotic scene behind the water mill and the automata water wheel.

**D.** White enamel with radial Arabic numerals, outer minute track. Blue steel hands.

**M.** 50 mm., frosted gilt, full plate, inverted train, fusee and chain, verge escapement with micrometric potence adjustment, brass three-arm balance mounted between the front plate and the dial, flat blued steel balance spring, regulation lever in the dial plate, the automata train activated by a lever under the dial at 6 o'clock

**DIAM. 59 mm.**

**C**

3-27

**D**

4-71-04

**M**

4\*

**AA**

**CHF 12,000 – 22,000**

**HKD 96,000 – 176,000 • USD 12,000 – 22,000**

**To be sold without reserve**





Henry-Daniel Capt Born in Chenit in 1773, he married Henriette Piguet. He specialized in the production of complicated watches, musical watches and automaton watches. Among the first in Geneva to use the musical mechanism with pinned cylinder and tuned teeth comb, he was famous for his snuffboxes with music and automaton scenes. From Ventôse 16, An X (March 7, 1802), to 1811, he formed a partnership with Daniel Isaac Piguet, who was from the same village as he. Their signature was Piguet & Capt. In 1811, when Piguet broke off to join Meylan in a new partnership, Henry-Daniel Capt continued to work on his own until, in 1830, he went into partnership with Aubert and son, Place Bel-Air. Their signature was Aubert & Capt. They were among the first Genevan makers to produce watches with chronograph. In 1844 the workshop was at 108, rue Neuve in Geneva. It was then managed by Capt's son, Henry Capt Jr. After a short time it moved to 85, rue de la Fusterie, and in 1851, to 177, rue du Rhône. In 1880, the firm was bought by Gallopin and its name became H. Capt Horloger, Maison Gallopin Successeurs, a trademark registered on November 1, 1880, under the No. 44. This signature was only used for watches retailed in their own store, the watches supplied to other retailers being merely signed Henry Capt. Henri Capt, along with Isaac Piguet and Philippe Meylan, was the foremost maker of small musical automata in the late 18th and early 19th centuries. Most of his work is not signed, although he sometimes scratched his name on his movements.







## 207 "THE MUSICIANS"

**Henry Capt à Genève, No. 820. Made circa 1815.**


**Very fine and rare, 18K gold and painted on enamel pocket watch with independent music and automata**

**C.** Three-body, "Empire", maker's mark ID, polished back and bezel, reeded band with button at 5 o'clock for activation of the music and automaton. Fixed gold and finely painted on enamel cuvette with a fine enamel painted landscape with a temple on the left, the foreground applied with an automaton scene of chased varicolored gold, with two seated musicians in antique dress, the man playing the guitar and the lady a harp. Driven by the musical train, the two move their arms.

**D.** White enamel, Arabic numerals, outer minute divisions two winding apertures. Steel and yellow gold hands.

**M.** Gilt brass full plate, finely foliate engraved, double train movement with cylindrical pillars, going barrel and cylinder escapement, plain gold three-arm balance, flat balance spring, small pierced and chased gilt brass clock with jeweled end-piece, Maltese cross stopwork, silver regulation dial, repeating on gongs activated by depressing the pendant. Musical train with pinned-barrel and eight blued steel tuned blades mounted in two stacks of four set between the plates.

Signed on the movement ring in Henry Capt's typical manner. **DIAM. 57 mm.**

**C** 3 **D** 3-72-01 **M** 3-6\* 

**CHF 20,000 – 40,000 • HKD 160,000 – 320,000 • USD 20,000 – 40,000**

The present lot was previously sold by Sotheby on December 19, 1966.

**J.D. Piguet & P. Meylan, Geneva, No. 193, circa 1820.**


**Very rare and very fine 18K gold, quarter-repeating "barking dog" automaton watch.**

**C.** Four-body, "Empire", polished back, reeded band, gold glazed hinged cuvette.

**D.** White enamel, eccentric, set at the top of a dark blue translucent guilloché enamel plate, radial Roman numerals, outer minute track and Arabic quarter hour numerals. Gold "spade" hands. Lower part with applied varicolored gold and silver automaton scene of a dog barking at two billing doves in a floral arbour, the dog moves its head with each movement of the bellows, the whole on applied gold grass.

**M.** 48 mm., gilt brass half plate, free-standing barrel, cylinder escapement, steel escape wheel, plain three-arm brass balance, flat balance spring. The repeating barking mechanism with a round bellows and whistle is activated by depressing the pendant. Punched on the movement with maker's trademark

**DIAM. 55 mm.**

<b>C</b>	3	<b>D</b>	3-8-01	<b>M</b>	3*	
----------	---	----------	--------	----------	----	---

**CHF 30,000 – 50,000**

**HKD 240,000 – 400,000 • USD 30,000 – 50,000**

Provenance: Neumarkt, June 1st, 1972.

This watch repeats the hours and quarters with the sound of a barking dog; the rarest form of repeating. There are only approximately 20 "barking dog" watches known. There is a controversy as to whether the company employed only one series of consecutive numbers or used separate series for certain types of watches. Although the numbers of Piguet & Meylan watches go up to the 7000's, the barking dog numbers are lower than 300. It is possible that the company started its production with barking dog models, then proceeded to other ones, but continued the production of the barking dog watches with the first series numbers. The present lot was previously sold by Neumarkt on June 1, 1972. Piguet & Meylan. Isaac Daniel Piguet and Philippe Samuel Meylan were in partnership from 1811 to 1828 and just before 1828 their premises were 45, rue Rousseau in Geneva. Isaac Daniel Piguet Born in 1775 in Le Chenit in the Vallée de Joux, Isaac Daniel Piguet was the son of Pierre Moïse Piguet and Elisabeth Nicole. He married Jeanne Françoise Capt around 1795, and around 1800 settled in Geneva with his family. Isaac Daniel Piguet went into business with Henry Daniel Capt, his brother-in-law, on February 10, 1802. The association between Piguet & Meylan came to an end in 1828. Piguet and his son David Auguste established a new company, Piguet père & fils, located no 69 rue Jean-Jacques Rousseau. Isaac Daniel Piguet died in Geneva, on January 20, 1841, at the age of 66. Philippe Samuel Meylan Born February 15, 1772, in Bas-du-Chenit, died in 1845. At 20 years old he came to Geneva where he worked for the Godemar Frères in quality of Master worker. Afterwards he went back to Brassus where he founded a little factory in 1811. He then returned to Geneva where he definitively settled. He met another watchmaker from his own village, Isaac Piguet, with whom he entered into partnership, founding the Piguet & Meylan firm, which would last from 1811 to 1828. It specialised in minute cadratures, musical watches, skeleton or automaton watches, mechanical animals and figures, he is also credited with the invention of the bagnolet caliber.

#### Isaac Daniel Piguet

Born in 1775 in Le Chenit in the Vallée de Joux, Isaac Daniel Piguet was the son of Pierre Moïse Piguet and Elisabeth Nicole. He married Jeanne Françoise Capt around 1795, and around 1800 settled in Geneva with his family. Isaac Daniel Piguet went into business with Henry Daniel Capt, his brother-in-law, on February 10, 1802. The association between Piguet & Meylan came to an end in 1828. Piguet and his son David Auguste established a new company, Piguet père & fils, located at No. 69 rue Jean-Jacques Rousseau. He died in Geneva, on January 20, 1841.

#### Philippe Samuel Meylan

Born February 15, 1772, in Bas-du-Chenit, died in 1845. At 20 years old he came to Geneva where he worked for the Godemar Frères in quality of Master worker. Afterwards he went back to Brassus where he founded a little factory in 1811. He then returned to Geneva where he definitively settled. He met another watchmaker from his own village, Isaac Piguet, with whom he entered into partnership, founding the Piguet & Meylan firm, which would last from 1811 to 1828. It specialised in minute cadratures, musical watches, skeleton or automaton watches, mechanical animals and figures, he is also credited with the invention of the bagnolet caliber







## 209 AUTOMATON RING

**Attributed to Isaac Daniel Piguet, Geneva, circa 1800.**

**Very fine, rare and important 18K gold and enamel pearl-set keyless musical automaton ring.**

**C.** Rectangular top with canted corners, half pearl-set bezel, lightly engraved flat band and back with a slot for winding lever, fluted shank extending at the top. The top of the ring rectangular with canted corners, three-colored gold animated scene depicting a lady playing hurdy-gurdy. She is accompanied by a gentleman playing the violin, with a dog at his feet, applied on finely painted and overglazed enamel panel depicting a drawing room in the background.

**M.** Rectangular with canted corners, 27.4 x 14.4 mm., brass full plate, pinned drum with five tuned teeth, rack winding, six-wheel train, last pinion in eccentric bushing for tempo control, automaton driven from a spring-loaded lever acting on pentagonal cam fixed to the first wheel arbor (after the pinned barrel).

Signed on the movement in a manner typical of I.D. Piguet. **DIM. TOP: 34 X 22 mm.**

**C** 3 **D** 4-25 

**CHF 15,000 – 25,000 • HKD 120,000 – 200,000 • USD 15,000 – 25,000**

ISAAC DANIEL PIGUET Born in 1775 in Le Chenit, Isaac Daniel Piguet married Jeanne Françoise Capt around 1795, and around 1800 settled in Geneva with his family. Piguet was associated with his brother-in-law Henry Daniel Capt, from 1802 to 1811, and with Philippe Samuel Meylan from 1811 to 1828. Piguet and his son David Auguste established the company "Piguet père & fils" at no. 69 rue Jean-Jacques Rousseau. Piguet died in Geneva, on January 20, 1841, at the age of 66.

One of those small objects of vertu for which Isaac Daniel Piguet and later Piguet & Capt. became famous. At the beginning of the 19th century he was the major maker of small musical objects. In fact, since they were new and most of them were made by Piguet, Genevians thought that he was also an inventor of them. They were not the only ones that were mistaken. All sorts of horological objects including fantasy objects were subject to miniaturization, among them musical watches and boxes. Prior to 1770 they required bulky bells, which seriously limited miniaturization. In 1769 Michel Joseph Ransonnet of Nancy presented the French Academy of Sciences with a new invention for mechanical music. Instead of bells he used vibrating blades. He did not make many watches, or at least not many have survived. We know of only one, now in the Patek Philippe Museum, (formerly in the Time Museum). The system was revolutionary, utilizing small blades which were set into vibration by a pinned cylinder, the same type which previously controlled the hammers striking the bells. Interestingly, the invention was then forgotten for thirty years, until, according to the report of the Geneva Society for the Arts, dated February 15, 1796, one Antoine Favre presented a new invention of mechanical music without bells or gongs. Though Favre in all likelihood invented the system independently of Ransonnet, it was the same system. This was to revolutionize Geneva's musical horology as well as the art of making objects of vertu. The miniaturization achieved due to the Ransonnet/Favre invention was tremendously important at the time, especially for the Swiss, who were the major manufacturers of musical movements. It enabled them to make small musical instruments that had never been seen before.



## 210 UNDER A BOUQUET OF FLOWERS

Attributed to Chevalier & Cochet or Antoine Rojard, Geneva, circa 1800-1805

**Extremely fine and equally rare, 18K gold and enamel watch, with quarter repeating on two bells incorporated within the movement, and, a concealed erotic automaton scene with independent movement.**

**C.** Three-body "Directoire", with large faceted band, each of the 10 lateral panels guilloché engine-turned and painted on enamel of flowers on a background of translucent enamel royal blue; the two bezels sett with half-pearls; guilloché engine-turned background painted on enamel of a magnificent bouquet of multicoloured flowers on a translucent enamel royal blue; hinged polished gold cuvette (back-dome); automaton scene concealed beneath the cuvette (back-dome); on a gold multicoloured painting on enamel panel showing a boudoir we can see a automaton couple devoting themselves to basic reality; the gold multicoloured painting on enamel figures are driven by a independent movement (for once, on this kind of scene, we do not have a curious character hidden in the background – a Peeping Tom –, who delights and reassures that the lineage of this couple will indeed perpetuate themselves; they can therefore quietly work!); the triggering of this scene is carried out simply when the cuvette (back-dome) is opened, the movement being naturally armed.

**D.** White enamel with radial Roman numerals and outer minute ring; Arabic quarter hour numerals. Gold polished "spade" hands.

**M.** 53 mm. .gilt brass, inverted, quarter plate in the shaped of a crescent, with cylindrical pillars, going barrel, virgule escapement, plain brass three-arm balance, blued steel flat balance spring, repeating on two bells activated by depressing the pendant. Automaton movement concealed under the automaton plate, with going barrel driving the automata by means of cams and levers.

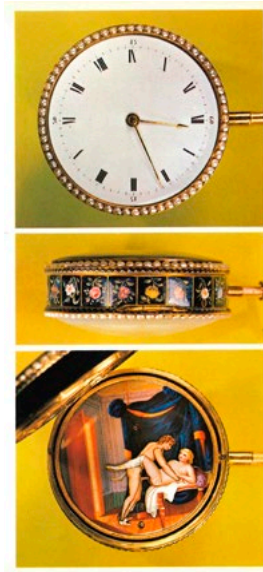
Unsigned and unnumbered; the largest bell scratched inside with an etching-needle "Cheneviere". **DIAM. 62 mm.**

### Provenance

Galerie Neumarkt, Zürich (Switzerland), auction, October 9, 1970

**C** 3 **D** 3-01 **M** 3\*

**CHF 80,000 – 140,000 • HKD 640,000 – 1,120,000 • USD 80,000 – 140,000**



Picture from the collection of Mister Maurice & Edouard Sandoz page 60



Automaton scenes in watches driven by an independent concealed movement are rare, and even more so when, as in the present watch, they are made so thin and fitted in such a way that it is hard to guess anything is concealed in the back of the case. Most of the few known existing watches fitted with similar movements carry the signature of the Geneva watchmakers Chevalier & Cochet (see for example: Antiquorum, Geneva, auction, November 16, 2005, lot 44). Another watch with a similar movement and signed by Moricand, Geneva, has recently come to light suggesting that either of these two fine makers could have devised them.

We can also note that the Patek Philippe Museum of Geneva kept in its collection two interesting automaton pieces, both signed by Antoine Rojard (Inv. S-770 and S-777). The second (Inv. S-777) is fitted with a similar movement (two bells incorporating inside the movement with back plate in the shape of a crescent and an independent movement driving the automaton scene). This watch bears the signature of Bordier, Roux & Cie (watchmakers active in Geneva but also known as retailers) but the movement, below the barrel, is signed with an etching-needle "Inventé L'an 1802 / Rojard a Geneve". On the reverse of the dial, also engraved with an etching-needle, we can find the mention "Inventé L'an 1802 Ante Rojard / a Genève". The bell is signed with an etching-needle "Chenevière" (Provenance: Antiquorum, Geneva, auction, November 13-14, 1999, The Art of the Horology in Geneva, lot 75; Antiquorum, Geneva, auction, October 15-16, 2005, lot 149). Concerning the first piece of Rojard kept at the Patek Philippe Museum of Geneva (Inv. S-770), it's a magnificent snuffbox whose automated scene is probably one of the most complicated ever made which demonstrates the incredible talent of this mechanician-watchmaker.

At the end, it's difficult to attribute with certainty certain Genevan production of this period because the objects were often unsigned. The system of production in force at that time means that watchmakers can buy from some of their colleagues some ébauches on which they adapt some of their inventions; this naturally disturbs our data.

A very similar watch (Diam. 62,5 mm.) is kept in the Sandoz Collection (Inv. I.31; ex-No. 62); the band with 20 lateral panels, the erotic scene in mirror image; the back panel with a different decoration.

### Bibliographie

Collection de montres et automates Maurice et Edouard M. Sandoz, Le Locle, Edition du Château des Monts, 1976, pp. 116-117 (Inv. No. 62).

Pin, Bernard, Montres & Automates, La collection Maurice Sandoz, Pully, Fondation Edouard et Maurice Sandoz, 2010, vo. I, p. 186-190, vol. III, p.72 (Inv. I.31).

### Chevalier (or Chevallier) & Cochet, Geneva

Watchmakers actives in Geneva in the late 18th and early 19th centuries. They produce very beautiful and elegant watches, often enamelled, sometimes with wandering automata (some double-face) or with various automata scenes and repeater device; they also made form watches ("montres de fantaisie"). They export part of their production to France and Spain.

### Rojard, Antoine

Antoine Rojard, probably the son of the horologist Jean-Daniel Rojard, was active at the end of the 18th and early 19th centuries. He is known to have produced automaton and unusual watches, including ones with thermometers. The Rojard firm continued until the end of the 19th century and produced among other things repeating watches in the English style.

Rojard claimed to have invented an automaton mechanism in which as one function was disengaged another almost immediately engaged, allowing a sequence of mechanical actions to be portrayed. This control mechanism runs from a single wheel and reduces the overall complexity of the mechanism without diminishing the effect or apparent complexity of the automaton. A musical automaton snuffbox employing this system is kept in the Patek Philippe Museum collections (Inv. S-770); an private institution where one finds a very beautiful watch with unusual automata of the same craftsman (Inv. S-777).

### Chenevière, Geneva

A long line of Genevan watchmakers bearing this surname has been listed since the 17th century. A Chenevière was active as a bell-maker in the late 18th and early 19th centuries.





210







## 211 THE WINDMILL

**Philippe Terrot, Geneva, No. 12675, circa 1870.**

**Fine and rare 18K gold and painted on enamel with diamonds set automaton watch.**

**Accompanied by glazed gilt-brass outer case.**

**C.** Three-body, "Directoire", back finely painted with a village scene, foreground with animated windmill, edge with half-pearl enamel simulation, whole under glazed hinged bezel.

**D.** White enamel, radial Arabic numerals, outer black enamel minute divisions, winding aperture at 2 o'clock. Steel beetle and poker hands.

**M.** 45 mm., hinged, frosted gilt full-plate with cylindrical pillars, fusee and chain, verge escapement brass balance with flat balance spring, continental cock.

Signed on the dial and movement. **DIAM.** 53 mm.

**C** 3 **D** 3-01 **M** 3\* **AAA**

**CHF 7,000 – 9,000 • HKD 56,000 – 72,000 • USD 7,000 – 9,000**

**To be sold without reserve**

Philippe Terrot (1696, Pont-en-Royans, Dauphiné, France - 1781, Saconnex, near Geneva)  
A refugee in 1700, he arrived in Geneva and officially obtained Swiss naturalization in  
1732. He took Jean-Pierre Thuillier in partnership between 1735 and 1750. They created  
high quality gold watches decorated with enamel and porcelain, and also religious clocks



Picture from the collection of Mister Maurice & Edouard Sandoz page 60

## 212 THE FISHERMAN

Geneva or Neuchâtel Mountains, circa 1790-1800.


**Extremely rare and very fine, large, 18 K gold, enamel and pearl-set watch, quarter-repeating on a bell by hammer striking Putti, automaton and wandering automata.**

**C.** Double-body, "Directoire", invisible hinges; red translucent guilloché background with a painted on enamel vase of flowers bouquet inside a cartouche in the centre; bezels set with half pearls; polished gold and red enamel set pendant and bow.

**D.** Small eccentric at 12 o'clock, white enamel with Breguet numerals. Blue steel hands. The automaton scene is set against a painted enamel multicoloured gold dial plate decorated with a temple with two applied cherubs flanking the dial appearing to strike the hours and quarters on a bell, also driven by the repeating train by means of cams and levers; another automaton scene in gold depicting villagers and animals walking under the temple; applied below an automaton fisherman with a fish on his line, and a revolving flowing water.

**M.** 50 mm. frosted gilt brass, full plate with cylindrical pillars, fusee with chain, verge escapement, plain brass three-arm balance, flat balance-spring, gilt brass continental cock with polished steel end-piece, silver regulation dial, repeating on a bell mounted in the back of the case activated by depressing the pendant.

Unsigned and unnumbered. **DIAM. 59 mm.**

**C** 3-32 **D** 3-01 **M** 3\* 

**CHF 70,000 – 90,000 • HKD 560,000 – 720,000 • USD 70,000 – 90,000**





#### Provenance

Bernard Franck (1824-1924), Paris.

Farouk Ist (1920-1965), King of Egypt (1936-1952) Collection, Cairo (Egypt).

Sotheby's Cairo, Koubbeh Palace, auction, March 13, 1954 (third day's sale)

Galerie Koller, Zürich (Switzerland), auction, May 27, 1968, lot 802.

#### Bibliography

Chapuis, Alfred, & Gélis, Edouard, *Le monde des automates: étude historique et technique*, Paris and Neuchâtel, 1928, 2 vol. (348 pp., 352 pp., 800 ill.), vol. II, chap. XVII « Montres et Tabatières » (pp. 31-73), p. 62, fig. 344 (mentioned as Collection Bernard Franck, Paris).

The second watch of this pair made for the Chinese market is kept in the Sandoz Collection and exhibited in the Musée d'horlogerie du château des Monts, Le Locle (Inv. I.18; ex-No. 20).

#### Bibliography

Collection de montres et automates Maurice et Edouard M. Sandoz, Le Locle, Edition du Château des Monts, 1976, pp. 60-61 (Inv. No. 20).

Pin, Bernard, *Montres & Automates*, La collection Maurice Sandoz, Pully, Fondation Edouard et Maurice Sandoz, 2010, vol. I, pp. 116-119, vol. III, p. 72 (Inv. I.18).

#### Similar Watch

Uto Auktionen, Zürich (Switzerland), auction, October 3, 1975, lot 230

**Barrauds, Cornhill, London, No. 9904. Made for the Chinese market, the case with London hallmarks for 1813-14.**

**Very rare and fine, large, 18K gold painted on enamel, pearl-set pocket watch.**

**C.** Three-body, "Empire" with fixed cuvette, flat reeded band, split pearl-set bezels pendant and bow, the spring-loaded back opened by a push-piece in the pendant and painted on enamel with a fine bouquet of flowers and foliage against a translucent red enamel background over wavy-line engine-turning, the scalloped border decorated in champlévé enamel.

**D.** White enamel with radial Roman numerals, outer minute track, large subsidiary seconds. Gold "spade" hands.

**M.** 47mm. hinged, full-plate, gilt, going barrel, ringed cylindrical pillars, cylinder escapement with steel escape wheel, brass four-arm balance, flat balance spring with Joseph Bosley patented regulator, gilded cock pierced and engraved with scrolling foliage. Gilded dust-cap with finely engraved foliate border.

Movement signed by the retailer Just and Son. **DIAM 60 mm.**

**C** 3-24 **D** 3-01 **M** 3\* **AAA**

**CHF 20,000 – 30,000 • HKD 160,000 – 240,000 • USD 20,000 – 30,000**

The present lot was previously sold by Neumarkt on October 8, 1971.

Barrauds The first watchmaker of the family was Francis-Gabriel (1727-1795). His sons Paul-Philippe (1752-1820) and John (dates unknown) were working with their father by 1780. In 1796 he entered into a partnership with William Howells and George Jamison, to make chronometers based on Mudge's original design. Howells, who had been Mudge's junior worker, brought with him important technical knowledge. Alongside Barraud's production of chronometers, a range of other clocks and watches were produced, and a major business was the exportation of plain and musical clocks to China and India. This was continued by their successors and eventually led to the establishment of a branch in Calcutta. In 1838 the chronometer maker John Richard Lund was taken into partnership, and with the death of the last horological Barraud, Hilton Paul, in 1880, the business reverted entirely to the Lund family.







## 214 WILLIAM ANTHONY ENAMEL AND GOLD

**William Anthony, London, number 1871, made for the Chinese Market, circa 1795.**

**Magnificent and rare 18K gold and enamel, centre seconds watches with special escapement.**

**C.** Double body, with split-pearl set bezels and pendants, the backs of green translucent enamel over engine-turning, with split pearl-set border, Hinged gilt brass cuvettes.

**D.** White enamel with Roman numerals and outer minute and seconds ring. Gold arrow hands.

**M.** Gilt brass, fully chased with scrolling foliage decoration, Chinese calibre drawn from that of Lepine with free standing barrel, duplex escapement, plain flat five-arm polished steel balance with flat balance spring and diamond end-stone. Hack feature at 2 o'clock.

signed and numbered on the cuvette. **DIAM 64 mm.**

<b>C</b>	3-25	<b>D</b>	3-01	<b>M</b>	3-6*	<b>AA</b>
----------	------	----------	------	----------	------	-----------

**CHF 20,000 – 30,000 • HKD 160,000 – 240,000 • USD 20,000 – 30,000**

The present lot was previously sold by Neumark on June 1, 1972

### William Anthony

Born about 1765, William Anthony worked in Red Lion Street, St John's Square, Clerkenwell, where he made high class, decorative watches for the Chinese market. Characteristic of his production are watches with oval dials and hands which are jointed so as to adjust automatically to the changing radius of the dial as they travel round. As a successful tradesman, Anthony played an active part in the founding of the Watch- and Clock-makers' Benevolent Association in 1815, but thereafter suffered a series of losses following unsuccessful litigation with Grimaldi & Johnson and an ill-fated attempt to set up a commercial exhibition in the Somerset Gallery, Strand, of Commonwealth and Stuart costume displayed on wax models. He died in straitened circumstances in 1844.

## 215 DIMIER A SPRING BOUQUET

Martinot a Paris, circa 1880, number 2734.

**Very fine and unusual 8 day going, hour and half hour striking, Boulle work.**

**C.** Shaped, glazed on three sides, the gilt-brass veneer with foliate marquetry. Gilt-bronze cherud bottom corner pieces extending into feet. Gilt bronze framed, glass door with gilt-bronze applied scene in the centre bottom of a Cupid . The arch with applied, chased gilt-bronze beading with central bouquet of flowers and drop pieces in the form foliage. Matching pediment and bracket, the pediment surmounted by a vase.

**D.** Gilt bronze, white enamel cartouches with black Roman numerals, inner engraved quarter hours, outer minutes with one-minute Arabic markers, center chased with scrolling, flower, winding apertures at 4 and 8 o'clock. Blued steel "fleur-de-lis and poker" hands.

**M.** Rectangular with turned conical pillars, two train with going barrels for each, anchor escapement, brass rod pendulum, striking on one bell with a single hammer.

**DIM. HEIGHT 40 mm, WIDTH 27 cm.**

<b>C</b>	4	<b>D</b>	4-04	<b>M</b>	3	<b>AA</b>
----------	---	----------	------	----------	---	-----------

**CHF 15,000 – 25,000 • HKD 120,000 – 200,000 • USD 15,000 – 25,000**

**To be sold without reserve**

The present lot was previously sold by Neumarkt on June 1, 1972





## 216 "DIAMOND ROSETTE"

Attributed to WILLIAM ANTHONY DIAMOND SNOWFLAKE retail by Just and Lane, No. 1855. Made circa 1800.

Very fine, large, 18K gold and enamel, pearl and diamond set pocket watch.

**C.** Three-body, "Directoire", mastermark GB, back decorated with translucent Imperial blue enamel over elaborate engine-turning with rose-cut diamond-set applied rosette and large diamonds in the center, azure enamel frame with red enamel, pearl-set bezels and pendant. Hinged gold cuvette fixed to the movement ring.

**D.** White enamel, radial Roman numerals, outer minute divisions. Gold hands.

**M.** 47 mm Gilt brass, fully chased with scrolling foliage decoration, Chinese calibre drawn from that of Lepine with free standing barrel, duplex escapement, plain flat fivearm polished steel balance with flat balance spring and diamond end-stone.

Signed on the movement Just and Lane. **DIAM 56 mm.**

**C** 3 **D** 3-01 **M** 3\* **AAA**

CHF 15,000 – 25,000

HKD 120,000 – 200,000 • USD 15,000 – 25,000

**To be sold without reserve**

The present lot was previously sold by Neumarkt on June 1, 1972

The work of William Anthony is characterized by its high quality. He produced one day as well as 8 day movements other oval watches were made with articulated and expendable hands (less than 12 pieces known).





**217 RUNDELL & BRIDGE, PEARL AND DIAMONDS ENAMEL.**

**London, No. 2245. Made circa 1800.**

**Very fine and rare gold, enamel, diamond and pearl-set pocket watch.**

**C.** Two-body, solid, hinged, the bezel with blue enamel and split pearls set within gold chatons, matching outer reverse to royal blue enamel center with diamond set circular wreath, central oval with hair glazed compartment with diamond border.

**D.** White enamel, black Arabic numerals, outer minutes, winding aperture at 6 o'clock. Rose-cut diamond-set hands.

**M.** Full plate, gilt, engraved top plate, turned pillars, fusee barrel with verge escapement, single-footed cock with diamond end-stone, steel three-arm balance, flat hairspring, silver regulation dial.

Movement signed and numbered. **DIAM 48 mm.**

<b>C</b>	3	<b>D</b>	3-70-01	<b>M</b>	3*	<b>AA</b>
----------	---	----------	---------	----------	----	-----------

**CHF 8,000 – 12,000 • HKD 64,000 – 96,000 • USD 8,000 – 12,000**

**To be sold without reserve**

The present lot was previously sold by Sotheby on May 22, 1967





**Constant Girard, La Chaux-de-Fonds (the future founder of the Girard-Perregaux House), No. 12 241, circa 1852-1856, retailed by Charles Suchy & Fils, Prague.**

**Extremely fine and equally rare, 18K yellow gold and enamel, hunting-case, early keyless-winding and setting, presentation pocket watch, made the Central-Eastern-European market (at the time Austro-Hungarian Empire).**

**C.** No. 12 241, five-body, "bassine et filets" round-shaped; reeded case-band; the hinged cover with multicoloured enamelled coat of arms of an Central-Eastern European Family, on an ermine mantling, compartment and two lions supporters, stamped by a Count crown, on polished background, surrounded by a garland of foliage in ors pailonnés- and ramolayé- technique (tiny motifs or spangle/ glitter/sequin cut into gold leaf), sous fondant (under flux); the hinged case-back decorated with a multicoloured enamelled bouquet of flowers in front of a lake landscape, inside a frame with white and light blue enamel champlévé and taille-douce (fine cut) engraved decoration on polished background, surrounded with the same garland; hinged gold cuvette (back-dome) engraved in taille-douce (fine cut), with the name of the retailer "Chs Suchy & Fils / Prague".

**D.** White enamel, with black painted radial Roman numerals. Blued steel Fantasy hands.

**M.** 43 mm. (1 7/8"), ébauche probably by LeCoultre (Le Sentier, Vallée de Joux), frosted gilt brass, bridge calibre with barrel, 19 rubies, straight-line equilibrated lever escapement, compensated balance with gold poising screws and blued steel Breguet hairspring, polished steel endplate, index regulator.

Signed on the cuvette (back dome); numbered on the plate under the dial. **DIAM. 50 MM.**

<b>C</b>	3-24	<b>D</b>	2-01	<b>M</b>	3**	<b>AA</b>
----------	------	----------	------	----------	-----	-----------

**CHF 6,000 – 8,000 • HKD 48,000 – 56,000 • USD 6,000 – 8,000**

**To be sold without reserve**

#### Notes

This watch signed "girard" is most likely made by Constant Girard (1825-1903), the future founder of the Girard-Perregaux House; like an impressive pocket chronometer, with a one-minute tourbillon regulator, sale by this auction house (see: Antiquorum, November 13, 2013, lot 557, for the amount of CHF 123 750.- including buyer's premium).

The ébauche of the movement, with its early keyless-winding and setting system – in which it is no longer necessary to use a key to wind and set the watch –, can be attributed to few makers of which Antoine LeCoultre (1803-1881), from Le Sentier in the Vallée de Joux, is probably the manufacturer. His first system "à bascule" was invented in 1847. Four years later, he received a Gold medal for his work on precision and mechanisation in watchmaking at the first Universal Exhibition in London (Crystal Palace, 1851). The system used in this watch is probably a development made by LeCoultre of his invention.

As early as the end of the 18th century, watchmakers sought to make keys unnecessary by the invention of winding – and sometimes setting – mechanisms integrated into the watch itself. In Switzerland at the end of the 1830's and during the 1840's, such mechanisms were devised by Louis Audemars (1782-1833), Antoine LeCoultre (1803-1881) and Adolphe Nicole (1812-1876), from the Vallée de Joux. During the same period, Adrien Philippe (1815-1877) was experimenting with this type of mechanism in Paris. It is to Philippe – who settled in Geneva in 1845 and became co-founder of Patek Philippe – that we can attribute the form of pendant winding still in use today.

The painting on enamel scene can be attributed to the Genevan workshop of Gaspard Lamunière (1810-1865), the greatest painter of this time.

#### Constant Girard (1825-1903)

After a happy childhood, Constant Girard (born Othenin-Girard from the name of his father and his mother; at this time it was traditional in the Neuchâtel Mountains to associate his name with that of his wife when married) learned the watchmaker's trade, slowly and patiently absorbing its secrets as they were passed on by demanding master craftsmen. After training and working, he associated (1845) with the watchmaker C. Robert from La Chaux-de-Fonds. Around 1852, Constant Girard and his elder brother Numa founded a watch manufacturing company in La Chaux-de-Fonds; they called it "Girard & Compagnie". Barely two years later, at the age of 29, Constant Girard married Marie Perregaux (1831-1912), the daughter of a marchand-horloger from Le Locle, Henri-François Perregaux (1797-1847). In 1856, the name of the company was changed to "Girard-Perregaux"; Constant having taken to using both family names. He was very technically minded, devising fine time-measurement instruments for his customers. Constant Girard-Perregaux marks its era, a perfectionist, he was constantly trying to design increasingly sophisticated, meticulously fashioned movements. His years of experimenting and experience culminated eventually in the three parallel bridge construction. Performance took on greater importance, spurring the development of progressively more complex and accurate watches, with an increasing variety of indications. This was the heyday of chronometry and observatory contests between the great watchmakers of the period. Constant Girard-Perregaux was a talented contestant, winning no less than 13 Gold Medals and several other distinctions (medals and diplomas) at industrial exhibitions in Switzerland, Europe and America. His business is growing rapidly, until America and Japan.

#### Lamunière, Gaspard (Genève, 15 mai 1810 – Nice, 6 avril 1865)

Peintre et émailleur, pratique la peinture à l'huile et sur émail, portraitiste et maître d'atelier d'émaillerie. Elève de Joseph Hornung (1792-1870) et Jean-Léonard Lugardon (1801-1884). Il ouvre un atelier où il travaille avec sa femme Louise Franel (1819-ap.1865), puis sa nièce. Il expose à Genève, dès l'âge de 18 ans (Genève, Société des Arts, juin 1828, No 21, « Deux copies de portraits en émail »), puis régulièrement des séries de portraits peints sur émail ou à l'huile. Il a de nombreux élèves, tant dans le domaine de la peinture sur émail que dans celui à l'huile : Françoise (dite Fanny) Chatel (1832-1874); Philippe Prochietto (dit Prochet; 1825-1890); Jean-Marc Baud (1828-1907); Jules Crosnier (1843-1917); Edouard Ravel (1847-1920); etc.

**Markwick Markham, Borrell, London, No. 24394, made for the Islamic Market, with London hallmarks for 1813.**

**Fine, 18K gold and enamel, triple-cased watch.**

**C.** Outer double body, glazed, with scallop edge, the bezels with champleve enamel decoration. Double body second with scallop edge, bezels with champleve formal decoration, the back with rose-diamond and emerald set finely chased military trophies. Inner double body, bassine, the bezel with champleve enamelled decoration, the back with painted military trophies against a red flinque enamel, outer pierced and champleve enamelled foliage.

**D.** White enamel with Turkish numerals. Gold "poker and beetle" hands.

**M.** Gilt brass full plate with pierced and engraved Egyptian pillars, fusee with chain, verge escapement, plain steel three-arm balance, flat balance spring, gilt brass cock pierced and engraved with a star, a crescent and scrolled foliage.

Signed on the dial and back plate. **DIAM 46 mm.**

**C** 324 **D** 3-8-01 **M** 3\* **AA**

**CHF 20,000 – 30,000 • HKD 160,000 – 240,000 • USD 20,000 – 30,000**

James Markwick & Markwick Markham. Of the two London makers, James Markwick, father and son, the elder was apprenticed on 25 June 1656 to Richard Taylor being subsequently turned over to Edward Gilpin. He became Free of the Clockmaker's Company on August 6, 1666. Six apprentices were bound to him between 1674 and 1699. In 1673 he succeeded Samuel Betts behind the Royal Exchange. Although he held office in the Clockmakers' Company, he was irregular in attendance, ceasing to pay any attention to its affairs after 1700. He worked until at least 1704 or 1706. His son, James Markwick Jr., became Free of the Company in 1692 by patrimony, and died in 1730. The younger James Markwick was an eminent maker, Master of the Clockmakers' Company in 1720 and a very early user of jeweled bearings. In later years he was in partnership with his son-in-law Robert Markham who succeeded him, under the trading name of Markwick Markham which became famous for watches destined for the Turkish market. Not only did this notoriety encourage the appearance of spuriously signed watches, but at the end of the century Markham, or his successor, associated the names of other watchmakers with their own on products intended for the East. The makers thus found associated are: Francis Perigal, Peter Upjohn, H. Story, Borrell, John Johnson, Louis Recordon-Dupont. All of them were reputable watchmakers in their own right, selling other products under their own names. Louis Recordon of Soho was an expatriate Swiss and was a channel for the Swiss movements or parts which were commonly used in London productions for the far East, as well as the London distributor for Bregue







## 220 PORTRAIT OF ABDUL-MEJID

Edward Prior, London, Swiss, for the Islamic market, case number 1584931 circa 1900, retail by Nacib K. Djezvedjian.


**Fine 18-carat gold and enamel hunting cased watch.**

**C.** Four-body, foliate engraved, the front cover with a very finely painted on enamel portrait of Sultan Abd-ul-Mejid (1823-1861) against a sky background, green, red and white champlevé enamel border, the back cover decorated with a finely painted on enamel view of Constantinople from the Bosphorus, Ste. Sophie Mosque on the background. Hinged gold cuvette.

**D.** White enamel with radial enamel Roman numerals, outer minute track, subsidiary dials for seconds. Gold hands.

**M.** 40 mm., gilt brass keyless half plate movement, 1 jewels, equilibrated straight line lever escapement, cut bimetallic balance, Breguet balance spring with a swan neck micrometric index.

Dial and movement signed. **DIAM 52 mm.**

**C** 3-25 **D** 3-01 **M** 3\* 

**CHF 15,000 – 25,000 • HKD 120,000 – 200,000 • USD 15,000 – 25,000**

**To be sold without reserve**

Abdülmejid I or Abdul-Medjid (April 23, 1823 – June 25, 1861), 31st sultan of the Ottoman Empire (July 1, 1839 – June 25, 1861).

Son of Mahmoud II (July 20, 1784 – July 1, 1839), 30th sultan of the Ottoman Empire (July 28, 1808 – July 1, 1839), to whom he succeeded.

Oldest brother of Abdulaziz or Abd-ül-Aziz (February 8, 1830 – June 4, 1876), 32nd sultan of the Ottoman Empire (June 25, 1861 – May 30, 1876), who succeeded.

He wears the diamond badge of the Medjidieh (Medjidieh) honorary order, founded by him in 1852.



## 221 LIODET, GRANDE ET PETITE SONNERIE

**J. Liodet, Geneva, No. 631, circa 1860.**


**Extremely fine and very rare 18K gold, triple-train quarter-repeating, Grande & Petite Sonnerie clockwatch with visible works.**

**C.** Four-body, "bassine et filets"; florally chased and engraved band and bezels; guilloché engine-turned à grains d'orge covers borders; case-back with a taille-douce engraved rococo floral and foliate boarder frame, with inside a lakeside painted on enamel partly in grisaille showing the Mont-Blanc view from Bellerive, near Geneva, a stone bridge in the foreground and a tree to the right, boat and ships on the Léman (Geneva lake) and mountains in the background, the sky with translucent guilloché engine-turned background imitating the rays of rising sun; hinged gold cuvette (back-dome) with guilloché engine-turned and engraved decoration, with two winding and one setting apertures; Grande / Petite Sonnerie lever, strike / silent lever under the bezel.

**D.** Silver, champlévé radial Roman numerals, outer minute divisions, taille-douce engraved foliate decoration. Gold Breguet hands. Blued steel central seconds hand.

**M.** 45 mm, full plate, matte gilt brass, turned pillars, two barrels for the going and striking trains, ruby duplex escapement, polished steel three-arm balance, blued steel balance-spring, polished steel escape wheel; lever for change from Petite to Grande Sonnerie extending into the case at 1 o'clock, striking / silence lever at 10 o'clock; repeating train from the same barrel as striking, striking and repeating works mounted on the back plate allowing viewing the action; striking and repeating on two gongs; repeating activated by turning the button in the pendant

Signed on the *cuvette* (back-dome). **DIAM. 59 mm.**

**C** 3-8 **D** 3-01 **M** 3\* 

**CHF 15,000 – 25,000 • HKD 120,000 – 200,000 • USD 15,000 – 25,000**

**To be sold without reserve**





The ébauche of the movement, typical of the Neuchâtel mountains area with its en vue visible works, can be attributed to Augustin Perret, from Le Locle (see: Antiquorum, Geneva, auction, October 21, 1995, lot 486).

The painting on enamel scene can be attributed to the workshop of Gaspard Lamunière (1810-1865), from Geneva, the greatest painter of this time.

#### **Liodet, J., Geneva**

Various watchmakers bearing the surname of Liodet are listed in Geneva between the years 1790 and 1860. Our watch is probably the work of Jean-Louis Liodet, watchmaker and merchant of horology, established place de l'Ecu (circa 1840-1850), then rue du Rhône 64 (mentioned in 1857), then Manufacturer of watchmaking and jewellery, rue du Rhône 162 (circa 1860-1870),

#### **Lamunière, Gaspard** (Geneva, May 15, 1810 – Nice, April 6, 1865)

Painter and enameller, practicing oil painting and painting on enamel, portraitist and master of enamelling workshop. Pupil of Joseph Hornung (1792-1870) and Jean-Léonard Lugardon (1801-1884). He opened a workshop where he worked with his wife Louise Franel (1819-aft.1865), then his niece. He exhibited in Geneva at the age of 18 (Geneva, Société des Arts, June 1828, No. 21, "Two copies of enamel portrait") and then regularly series of portraits painted on enamel or in oil. He has many pupils, both in the field of enamel painting and in oil painting: Françoise (so-called Fanny) Chatel (1832-1874); Philippe Prochietto (known as Prochet, 1825-1890); Jean-Marc Baud (1828-1907); Jules Crosnier (1843-1917); Edouard Ravel (1847-1920); etc.

#### **Liodet, J., Genève**

Divers horlogers portant le patronyme de Liodet sont répertoriés à Genève entre les années 1790 et 1860. Notre montre est probablement l'œuvre de Jean-Louis Liodet, fabricant et marchand d'horlogerie, établi place de l'Ecu (vers 1840-1850), puis rue du Rhône 64 (mentionné en 1857), puis Fabricant d'horlogerie et de bijouterie, rue du Rhône 162 (vers 1860-1870).

#### **Lamunière, Gaspard (Genève, 15 mai 1810 – Nice, 6 avril 1865)**

Peintre et émailleur, pratique la peinture à l'huile et sur émail, portraitiste et maître d'atelier d'émaillerie. Elève de Joseph Hornung (1792-1870) et Jean-Léonard Lugardon (1801-1884). Il ouvre un atelier où il travaille avec sa femme Louise Franel (1819-ap.1865), puis sa nièce. Il expose à Genève, dès l'âge de 18 ans (Genève, Société des Arts, juin 1828, No 21, « Deux copies de portraits en émail »), puis régulièrement des séries de portraits peints sur émail ou à l'huile. Il a de nombreux élèves, tant dans le domaine de la peinture sur émail que dans celui à l'huile : Françoise (dite Fanny) Chatel (1832-1874) ; Philippe Prochietto (dit Prochet ; 1825-1890) ; Jean-Marc Baud (1828-1907) ; Jules Crosnier (1843-1917) ; Edouard Ravel (1847-1920) ; etc.

**Piguet & Meylan, Geneva, No. 7 083, circa 1820.**


**Magnificent and extremely rare 18K gold and enamel pearl-set quarter-repeating musical automaton watch, in the form of a Neapolitan mandolin, playing every hour or at will, made for the Chinese market.**

**C.** Two-body, covered with translucent red scarlet enamel over flinqué; rose-cut diamonds sound-hole fitted with the watch dial and automaton scene (originally this bezel was probably pearl-set); the back formed of six ribs in en suite red scarlet enamel over a geometrical pattern; the front of the neck decorated with light blue enamel frets; gold knurled pegs; the front set with finely graduated split pearls on an applied gold frame; the edge decorated with graduated half-turquoises; gold twisted-rope strings; push-button at the edge of the soundboard to activate the quarter-repeating; once the lid is opened, we discovered a light blue gold and enamel hinging cuvette (back-dome) decorated with a champlévé column and foliages with translucent multicoloured flowers; on its side, the Music / Silence lever; the gold fausse-plaques (plates) surrounding the cuvette (back-dome), with inside the movement, engraved with ribbon flowers enamelled in royal blue champlévé.

**D.** Painted on enamel over a background with a park, roses in the foreground, a varicoloured gold Cupid and butterfly, symbol of fragility of Love, on an animated seesaw, over a radial Roman chapter set eccentrically at the lower part with outer minute and second rings. Blued steel "spade" hands; blued steel equilibrated central hand.

**M.** 43 mm., frosted gilt brass, two-train, with free standing barrel for the going train, cylinder escapement, plain three-arm balance, blued-steel flat balance spring, polished steel endplate, index regulator; repeating on two gongs activated by depressing the pendant. "Sur plateau" musical movement with 19 individual tuned blued steel vibrating blades acting on both sides of the pinned disc; the Music / Silence lever at the edge of the cuvette (back-dome), beneath the cover of the object.

Movement punched « P M » inside a horizontal lozenge on the dial plate and numbered on several places. **DIM. 127 x 50 mm.**

**C** 3 - 24    **D** 3 - 01    **M** 3\*    

**CHF 1,200,00 – 2,200,000**

**HKD 9,600,000 – 17,600,000**

**USD 1,200,000 – 2,200,000**









The second watch of this pair made for the Chinese market is kept in the Hans Wilsdorf Foundation Collection, Montres Rolex S.A., Geneva (Inv. No. 45). Alfred Chapuis (1880-1958) mentions in the book of this collection (1944, p. 116) that the music is a popular German song "Ach! du lieber Augustin..." and reproduces the score (p. 118).

The magnificent watch of fantasy illustrated here is one of only four known, created circa 1820 by Piguet & Meylan of Geneva, two other are kept in private collections (Patek Philippe Museum and Hans Wilsdorf Foundation, Montres Rolex S.A.; both in Geneva) ... the last one also available in this sale!

They are unusually large, and apart from the watch, they also feature automatons and play music. A fundamental difference between these four pieces and most fantasy watches is that these do not conceal the timepiece, but feature it as its most important function, just as a classic watch. The rare size permits even more luxurious decorations, this piece having polychrome champlevé enamel and translucent enamel on guilloché, natural pearls, gold pailons, refined and delicate engraving, and such details, making this object extremely rare and desirable. The automaton, which represents two children on a see-saw, delicately beats time to the music. The placement and combination of the colours used for these exquisite enamels leads us to believe that this mandolin was specially made for the Chinese Emperor and his court, where most of Piguet & Meylan's finest timepieces and objects were destined.

The Neapolitan mandolin comes from the lute family, from which it inherited its characteristic gourd-shape. Its history is quite long, its form, as we know it today, dating back to Florence around 1600. Its sweet notes and particular quality made it a huge success in Italy, and especially in the region around Naples. In England, since the sound was very similar to that of the virginal, the mandolin soon became the basis of all young women's musical education. Many have unjustly labelled the mandolin an instrument of Italian folklore, when instead it has been featured as the solo instrument of choice of Vivaldi, in some of the works of Beethoven, Pergolesi, Verdi, Mahler, Stravinsky, and even in Mozart's Don Giovanni opera. This instrument was a perfect reflection of the time – a time when Jean-Jacques Rousseau (originally of Geneva) in France and Sturm und Drang in Germany created a philosophical movement of romanticism as a reaction or denial of the classicism of the 16th century. In Geneva the goldsmiths and watchmakers were inspired by what the mandolin symbolised, and thanks to its gracious form, they miniaturised it, creating tiny masterpieces in precious metals, lavish with multicoloured enamels and oriental pearls, and such, transforming this instrument into jewels of fantasy, messengers of love, which discreetly adorned the breasts of their beloved. Watchmakers, such as Piguet & Capt, the Achards, the Esquivillons, the Bordiers, and Rémond, who were goldsmiths as well, were specialized in reproducing exotic shapes, such as musical instruments, fruits, flowers, good luck animals, flasks and objects of everyday life, into precious jewels destined to the most refined customers of Europe or foreign markets. The bulging shape of the mandolin lent it perfectly to hidden treasures- a vinaigrette, a concealed watch, or even a minute musical mechanism, whose pins strum the vibrating steel blades, imitating not only the shape of the mandolin but its sweet sound as well.

#### Bibliographie

Chapuis, Alfred, Montres et émaux de Genève - Collection H. Wilsdorf, Genève, Editions Rolex, 1944, pp. 115-118, pl. 20.

Maingot, Eliane, Les automates, Editions Hachette, Paris, 1959, p. 64 (mandolin from the ex-Blum Collection; this lot).

Friess, Peter, Patek Philippe Museum, The Emergence of the Portable Watch, Geneva, Patek Philippe Museum Editions, 2015, vol. III, p. 509.

#### Similar objects (only four Neapolitan mandolin are known to exist)

Hans Wilsdorf Foundation, Montres Rolex S.A., Geneva (Inv. No. 45) (Provenance: Gustave Loup (1876-1961), a Swiss watchmaker born in China who became antiquarian specialising in Chinese art; Farouk Ist (1920-1965), King of Egypt (1936-1952) Collection, Cairo (Egypt); Sotheby's Cairo, Koubbeh Palace, auction, March 13, 1954 (third day's sale).

Patek Philippe Museum, Genève (Inv. S-626; Dim. 133 x 51 mm.) (Provenance: Antiquorum, Geneva, auction, October 11, 2003, lot 27, for the amount of CHF 993 500.- (including buyer's premium).

This one (Provenance: Mr. et Mrs. Harry H. Blum Collection, United States of America; S. J. Phillips Ltd, London, Great Britain; this private collection).

The lot 223 of this sale (provenance: S. J. Phillips Ltd, London, Great Britain; this private collection).

Alfred Chapuis (1880-1958) mentions (1944, p. 116) that Neapolitan mandolins were in the Bernard Franck collections in Paris, Adolf Iklé in St. Gallen and Carl Marfels in Berlin. Without more information, it is impossible to know who owned what at the end of the 19th century and at the beginning of the 20th century.

Bernard Franck (1824-1924) in Paris was an industrialist at the head of a family factory of military equipment and a great collector especially of historical memories. His success in business allowed him to become an inveterate collector since 1875. He published a book in 1902 regarding its collection of carnets de bal (Paris, 1902, 62 pp., 64 pl.). His collections were sold in more of fifteen public sales, mostly anonymous, some under its name, notably in 1931 (Etude Fernand Lair Dubreuil &





Henri Baudoin, Paris, Galeries Georges Petit: May 20-21-22, 1931, 240 lots) and in 1935 (Etude Etienne Ader, Paris, Hôtel Drouot: February 22-23, 1935, 272 lots; March, 8-9, 1935, 430 lots; March, 21-22, 1935, 346 lots; April 3-4, 1935, 449 lots; June 6-7, 1935, ... lots). Another part of his collections, which remained in the family, had to suffer large flights committed by the German occupation, Second World War. Luckily whole boxes were recovered and recovered and were the object of several anonymous sales in the 1950s.

Adolf Iklé-Steinlin (1852-1923) in St. Gallen ran the Iklé Frères Company, manufacture and export of high-quality mechanical embroideries, which revived the local industry of the embroidery and contributed to its international fame. Numismatist, collector of Swiss coins and medals, he published with Emil Hahn (1866-1946) a catalogue of species from the city of St. Gallen. In 1911, he sold an exceptional set of 578 gold coins. His collection, scattered in 1928, included notably St. Gallen coins and many rarities. He also owned a large collection of antique horology (cf.: Chapuis, Alfred, "Les collections Adolf Iklé à Saint-Gall", in La Fédération Horlogère Suisse, 58th year, No. 18, May 6, 1943, pp. 299-303)

Carl Marfels (1854-1929) was in Berlin an antiquarian specialising in antique horology; he has sold a lot in America, especially to John Pierpont Morgan (1837-1913). He has published several catalogues of sales of his collection objects.

Harry H. Blum was the owner of Blum's Vogue, an upscale woman's store on South Michigan Avenue in Chicago.

S. J. Phillips Ltd in London is a well-known dealer in fine antique jewels and silver, box and objects of vertu, since the 19th century.

#### **Piguet & Meylan** (active between 1811 and 1828)

Both originally from the village of Le Chenit in the Vallée de Joux, Isaac-Daniel Piguet (1775-1841) and Philippe-Samuel Meylan (1772-1845) came to Geneva as young men, and formed a partnership, which lasted from 1811 to 1828. The company specialised in elaborate and beautifully decorated musical watches, including skeleton and automaton watches, and mechanical animals. The firm was established rue Jean Jacques Rousseau 45 in Geneva. After their association came to an end, both Piguet and Meylan continued for some time to work with their sons.

#### **Isaac-Daniel Piguet** (1775-1841)

Born in 1775 in Le Chenit in the Vallée de Joux. Isaac-Daniel Piguet was the son of Pierre-Moise Piguet and Elisabeth Nicole. He married Jeanne-Françoise Capt around 1795, and around 1800 settled in Geneva with his family. Isaac-Daniel Piguet went into business with Henry-Daniel Capt (1773-1841), his brother-in-law, on February 10, 1802. The association between Piguet & Meylan came to an end in 1828. Piguet and his son David-Auguste Piguet established a new company, Piguet Père & Fils, located rue Jean-Jacques Rousseau 69. Isaac-Daniel Piguet died in Geneva, on January 20, 1841, at the age of 66.

#### **Philippe-Samuel Meylan** (1772-1845)

Born on February 15, 1772, in Bas-du-Chenit in the Vallée de Joux. At 20 years of age, Philippe-Samuel Meylan came to Geneva where he was a master worker for the Godemar brothers. He met another watchmaker from his native region, Isaac-Daniel Piguet (1775-1841), and they entered into partnership, founding the Piguet & Meylan firm, which was to last from 1811 to 1828. It specialized in minute cadratures, musical watches, skeleton and automaton watches. Meylan is also credited with the invention of the Bagnolet calibre. After Piguet & Meylan was dissolved, he continued to work with his sons François and Auguste. Philippe-Samuel Meylan died in Geneva in 1845..





## 223 THE NEAPOLITAN GREEN MANDOLIN

**Piguet & Meylan, Geneva, No. 4 666, circa 1820.**


**Magnificent and extremely rare 18K gold and enamel pearl-set quarter-repeating musical automaton watch, in the form of a Neapolitan mandolin, playing every hour or at will, made for the oriental market.**

**C.** Two-body, covered with translucent green enamel over flinqué with gold foliage on the soundboard; pearl-set sound-hole fitted with the watch dial and automaton scene; the back formed of six ribs in en suite green enamel over a geometrical pattern; the front of the neck decorated with light blue enamel frets; gold knurled pegs; the front set with finely graduated split pearls on an applied gold frame; the edge decorated en suite with graduated half-pearls; gold twisted-rope strings; push-button at the edge of the soundboard to activate the quarter-repeating; once the lid is opened, we discovered a polished gold and enamel hinging cuvette (back-dome) decorated with translucent imperial blue flowers; on its side, the music / silence lever; the fausse-plaques (plates) surrounding the gold cuvette (back-dome), with inside the movement, engraved with ribbon flowers enamelled in royal blue champlevé.

**D.** Painted on enamel over a background with a park, roses in the foreground, two varicoloured gold children on an animated seesaw, over a radial Roman chapter set eccentrically at the lower part. Blued steel Breguet hands; blued steel equilibrated central hand.

**M.** 43 mm., frosted gilt brass, two-train, with free standing barrel for the going train, cylinder escapement, plain three-arm balance, blued-steel flat balance spring, polished steel endplate, index regulator ; repeating on two gongs activated by depressing the pendant. "Sur plateau" musical movement with 21 individual tuned steel vibrating blades acting on both sides of the pinned disc; the Music / Silence lever at the edge of the cuvette (back-dome), beneath the cover of the object.

Movement punched « P M » inside a horizontal lozenge on the dial plate and numbered on several places. **DIM. 128 x 50 mm.**

**C** 3 - 24 **D** 3 - 01 **M** 3\* 

**CHF 1,200,00 – 2,200,000**

**HKD 9,600,000 – 17,600,000**

**USD 1,200,000 – 2,200,000**







Alfred Chapuis (1880-1958) mentions in the book of this collection (1944, p. 116) that the music is a popular German song "Ach! du lieber Augustin..." and reproduces the score (p. 118).

The magnificent watch of fantasy illustrated here is one of only four known, created circa 1820 by Piguet & Meylan of Geneva, two other are kept in private collections (Patek Philippe Museum and Hans Wilsdorf Foundation, Montres Rolex S.A.; both in Geneva), ... the last one also available in this sale!

They are unusually large, and apart from the watch, they also feature automatons and play music. A fundamental difference between these four pieces and most fantasy watches is that these do not conceal the timepiece, but feature it as its most important function, just as a classic watch. The rare size permits even more luxurious decorations, this piece having polychrome champlevé enamel and translucent enamel on guilloché, natural pearls, gold pailions, refined and delicate engraving, and such details, making this object extremely rare and desirable. The automaton, which represents two children on a see-saw, delicately beats time to the music. The placement and combination of the colours used for these exquisite enamels leads us to believe that this mandolin was specially made for the Chinese Emperor and his court, where most of Piguet & Meylan's finest timepieces and objects were destined.

The Neapolitan mandolin comes from the lute family, from which it inherited its characteristic gourd-shape. Its history is quite long, its form, as we know it today, dating back to Florence around 1600. Its sweet notes and particular quality made it a huge success in Italy, and especially in the region around Naples. In England, since the sound was very similar to that of the virginal, the mandolin soon became the basis of all young women's musical education. Many have unjustly labelled the mandolin an instrument of Italian folklore, when instead it has been featured as the solo instrument of choice of Vivaldi, in some of the works of Beethoven, Pergolesi, Verdi, Mahler, Stravinsky, and even in Mozart's Don Giovanni opera. This instrument was a perfect reflection of the time – a time when Jean-Jacques Rousseau (originally of Geneva) in France and Sturm und Drang in Germany created a philosophical movement of romanticism as a reaction or denial of the classicism of the 16th century. In Geneva the goldsmiths and watchmakers were inspired by what the mandolin symbolised, and thanks to its gracious form, they miniaturised it, creating tiny masterpieces in precious metals, lavish with multicoloured enamels and oriental pearls, and such, transforming this instrument into jewels of fantasy, messengers of love, which discreetly adorned the breasts of their beloved. Watchmakers, such as Piguet & Capt, the Achards, the Esquivillons, the Bordiers, and Rémond, who were goldsmiths as well, were specialized in reproducing exotic shapes, such as musical instruments, fruits, flowers, good luck animals, flasks and objects of everyday life, into precious jewels destined to the most refined customers of Europe or foreign markets. The bulging shape of the mandolin lent it perfectly to hidden treasures - a vinaigrette, a concealed watch, or even a minute musical mechanism, whose pins strum the vibrating steel blades, imitating not only the shape of the mandolin but its sweet sound as well.

#### Bibliographie

Chapuis, Alfred, Montres et émaux de Genève - Collection H. Wilsdorf, Genève, Editions Rolex, 1944, pp. 115-118, pl. 20.

Maingot, Eliane, Les automates, Editions Hachette, Paris, 1959, p. 64 (mandolin from the ex-Blum Collection; this lot).

Friess, Peter, Patek Philippe Museum, The Emergence of the Portable Watch, Geneva, Patek Philippe Museum Editions, 2015, vol. III, p. 509.

#### Similar objects (only four Neapolitan mandolin are known to exist)

Hans Wilsdorf Foundation, Montres Rolex S.A., Geneva (Inv. No. 45)  
(Provenance: Gustave Loup (1876-1961), a Swiss watchmaker born in China who became antiquarian specialising in Chinese art; Farouk Ist (1920-1965), King of Egypt (1936-1952) Collection, Cairo (Egypt); Sotheby's Cairo, Koubbeh Palace, auction, March 13, 1954 (third day's sale).

Patek Philippe Museum, Genève (Inv. S-626; Dim. 133 x 51 mm.) (Provenance: Antiquorum, Geneva, auction, October 11, 2003, lot 27, for the amount of CHF 993 500.- (including buyer's premium).

This one (provenance: S. J. Phillips Ltd, London, Great Britain; this private collection).

The lot 222 of this sale (Provenance: Mr. et Mrs. Harry H. Blum Collection, United States of America; S. J. Phillips Ltd, London, Great Britain; this private collection).

Alfred Chapuis (1880-1958) mentions (1944, p. 116) that Neapolitan mandolins were in the Bernard Franck collections in Paris, Adolf Iklé in St. Gallen and Carl Marfels in Berlin. Without more information, it is impossible to know who owned what at the end of the 19th century and at the beginning of the 20th century.

Bernard Franck (1824-1924) in Paris was an industrialist at the head of a family factory of military equipment and a great collector especially of historical memories. His success in business allowed him to become an inveterate collector since 1875. He published a book in 1902 regarding its collection of carnets de bal (Paris, 1902, 62 pp., 64 pl.). His collections were sold in more of fifteen public sales, mostly anonymous, some under its name, notably in 1931 (Etude Fernand Lair Dubreuil





& Henri Baudoin, Paris, Galeries Georges Petit: May 20-21-22, 1931, 240 lots) and in 1935 (Etude Etienne Ader, Paris, Hôtel Drouot: February 22-23, 1935, 272 lots; March, 8-9, 1935, 430 lots; March, 21-22, 1935, 346 lots; April 3-4, 1935, 449 lots; June 6-7, 1935, ... lots). Another part of his collections, which remained in the family, had to suffer large flights committed by the German occupation, Second World War. Luckily whole boxes were recovered and recovered and were the object of several anonymous sales in the 1950s.

Adolf Iklé-Steinlin (1852-1923) in St. Gallen ran the Iklé Frères Company, manufacture and export of high-quality mechanical embroideries, which revived the local industry of the embroidery and contributed to its international fame. Numismatist, collector of Swiss coins and medals, he published with Emil Hahn (1866-1946) a catalogue of species from the city of St. Gallen. In 1911, he sold an exceptional set of 578 gold coins. His collection, scattered in 1928, included notably St. Gallen coins and many rarities. He also owned a large collection of antique horology (cf.: Chapuis, Alfred, "Les collections Adolf Iklé à Saint-Gall", in La Fédération Horlogère Suisse, 58th year, No. 18, May 6, 1943, pp. 299-303)

Carl Marfels (1854-1929) was in Berlin an antiquarian specialising in antique horology; he has sold a lot in America, especially to John Pierpont Morgan (1837-1913). He has published several catalogues of sales of his collection objects.

Harry H. Blum was the owner of Blum's Vogue, an upscale woman's store on South Michigan Avenue in Chicago.

S. J. Phillips Ltd in London is a well-known dealer in fine antique jewels and silver, box and objects of vertu, since the 19th century.

#### **Piguet & Meylan** (active between 1811 and 1828)

Both originally from the village of Le Chenit in the Vallée de Joux, Isaac-Daniel Piguet (1775-1841) and Philippe-Samuel Meylan (1772-1845) came to Geneva as young men, and formed a partnership, which lasted from 1811 to 1828. The company specialised in elaborate and beautifully decorated musical watches, including skeleton and automaton watches, and mechanical animals. The firm was established rue Jean Jacques Rousseau 45 in Geneva. After their association came to an end, both Piguet and Meylan continued for some time to work with their sons.

#### **Isaac-Daniel Piguet** (1775-1841)

Born in 1775 in Le Chenit in the Vallée de Joux. Isaac-Daniel Piguet was the son of Pierre-Moise Piguet and Elisabeth Nicole. He married Jeanne-Françoise Capt around 1795, and around 1800 settled in Geneva with his family. Isaac-Daniel Piguet went into business with Henry-Daniel Capt (1773-1841), his brother-in-law, on February 10, 1802. The association between Piguet & Meylan came to an end in 1828. Piguet and his son David-Auguste Piguet established a new company, Piguet Père & Fils, located rue Jean-Jacques Rousseau 69. Isaac-Daniel Piguet died in Geneva, on January 20, 1841, at the age of 66.

#### **Philippe-Samuel Meylan** (1772-1845)

Born on February 15, 1772, in Bas-du-Chenit in the Vallée de Joux. At 20 years of age, Philippe-Samuel Meylan came to Geneva where he was a master worker for the Godemar brothers. He met another watchmaker from his native region, Isaac-Daniel Piguet (1775-1841), and they entered into partnership, founding the Piguet & Meylan firm, which was to last from 1811 to 1828. It specialized in minute cadratures, musical watches, skeleton and automaton watches. Meylan is also credited with the invention of the Bagnolet calibre. After Piguet & Meylan was dissolved, he continued to work with his sons François and Auguste. Philippe-Samuel Meylan died in Geneva in 1845.





**224** ILBERY, "EL CAMINO DE SANTIAGO DE COMPOSTELA"

**Gold and enamel "Road to Santiago de Compostella". London, No. 6838, the enamel attributed to Hess, Geneva.circa 1820.**


**Very fine and rare, 18K gold, painted on enamel pocket watch with duplex escapement.**

**C.** Two-body, "Empire", the hinged back cover decorated with a very finely painted on enamel scene in the manner of Hess depicting a priest wearing two scallop shells on his cassock helping a young lady on the road. The bezel decorated with engraved gold, red, black and blue enamel, the stem and bow decorated with white, red and turquoise enamel, hinged and sprung back gold cover.

**D.** White enamel, Roman numerals, outer minute track, center seconds. Gold "heart" hands.

**M.** 49 mm. (22` ``), gilt brass fully engraved "Chinese" caliber, free-standing barrel, ruby duplex escapement, plain steel three-arm balance, flat balance spring, diamond endstone..

**DIAM 58 mm.**

**C** 3 **D** 3-01 **M** 3\* 

**CHF 40,000 – 60,000**

**HKD 320,000 – 480,000 • USD 40,000 – 60,000**





WILLIAM ILBERY (ca. 1760-1839). Active in London from 1780 in Goswell Street, he moved to Duncan Terrace towards the end of the 18th century. Following JAMES COX in London and JAQUET DROZ in Switzerland, he also specialized in the production of luxury watches for the Chinese Market. His early production was very much in the English style, featuring a full plate movement and an English type single wheel duplex escapement. However, for his highest quality watches, he incorporated a spring detent escapement. Later, the watch movements he produced were much inspired by the Lepine caliber with free-standing barrel, as were Jaquet Droz's Swiss production signed in London and that of WILLIAM ANTHONY, who worked in London.

Little is known about the enamel painter HESS who is recorded at 42, Allemands - Dessous, Geneva, in 1828. His work is of extremely high quality and it is likely that his unsigned work has often been mistaken for the work of JEAN-LOUIS RICHTER. The large almond shaped eyes of the subjects seem to be an identifying feature of his work. A fine watch for the Chinese market, the enamel signed by Hess was sold by ANTIQUORUM, Hong Kong, 9th & 10th July 2005, Lot 366.

The present lot was previously sold by Neumarkt on June 1, 1972

## 225 "COUNTRY SERENADE"

**Edouard Juvet, Fleurier, No. 42350, the enamel probably Geneva. Made for the Chinese market, circa 1850.**


**Very fine, 18K gold and painted on enamel pocket watch with duplex escapement and centre seconds.**

**C.** Three-body, "Empire", the bezel decorated with red, black, blue and white enamel, sprung and hinged back cover with similar decorated border and finely painted on enamel scene of a seated shepherd playing a flute with a shepherdess and her female companion listening, in a wooded landscape with blue sky. Sprung and hinged gold cuvette.

**D.** White enamel with radial Roman numerals and outer minutes/seconds track, Arabic quarter hour numerals. "Ovoid" hands.

**M.** Gilt "Chinese" caliber, foliate chased and engraved, hanging barrel, duplex escapement, bimetallic compensation balance with wedge-shaped polished steel weights, index regulator.

Movement signed. **DIAM 58 mm.**

<b>C</b>	3-24	<b>D</b>	3-01	<b>M</b>	3*	
----------	------	----------	------	----------	----	---

**CHF 80,000 – 140,000**

**HKD 640,000 – 1,120,000 • USD 80,000 – 140,000**



This subject is still painted on the same side on several watches (at least height) by Edouard Juvet, while on others of his contemporary pieces, decorated with other subjects, the scenes are in mirror images.

The painted on the enamel scene decorating this watch owes its inspiration to the English romantic tradition of painting by such artists as William Hamilton (1751-1801), RA. Hamilton painted circa 1790 a series of pictures of the four parts of the day ("The Morning", "Noon", "The Evening" and "Night"), inspired by The Seasons of James Thompson (1700-1748), and engraved by Francesco Bartolozzi (1727-1815).

### Bibliography

Tellier, Arnaud, & Didier, Mélanie, Le Miroir de la séduction, Prestigieuses paires de montres « chinoises » – The Mirror of Seduction, Prestigious pairs of "Chinese" Watches, Genève, Patek Philippe Museum, 2010 (the pair of the Musée L.U.CEUM – Traces du Temps, Chopard Manufactures S.A., Fleurier, NE).

### Similar Watches

No. 41 975; Antiquorum, Hong-Kong, auction, July 9, 2005, lot 369, for the amount of HK\$ 322 000.- (including buyer's premium).

No. 42 308; Antiquorum, Geneva, auction, October 14, 1990, lot 389, for the amount of CHF 43 700.- (including buyer's premium)

No. 42 321 and No 42 322, Antiquorum, Hong-Kong, auction, April 22, 2006, lot 426, for the amount of HK\$ 637 200.- (including buyer's premium); Musée L.U.CEUM – Traces du Temps, Chopard Manufactures S.A., Fleurier (NE).

No. 42 355; Antiquorum, Hong-Kong, auction, May 29, 1989, The van Cauwenbergh Collection, lot 567, unsold.

No. 86 543; Antiquorum, Geneva, auction, April 11-12, 1992, lot 430, for the amount of CHF 32 200.- (including buyer's premium).

No 41972; Sotheby's, London, November 13, 1967, lot 45, for the amount of GB£ 470.- (hammer price) or US\$ 1 136.-, to Dean Warburg Ltd..







## 226 "ALLEGORY OF WINTER"

**Piguet Meylan, Geneva, No. 5974, the case by Frères Oltramare, made for the Chinese Market, circa 1820.**

**Extremely fine and very rare, 18K gold and painted on enamel, pearl-set, center seconds, quarter repeating pocket watch, the enamel by Jean Abraham Lissignol (1749-1819).**

**C.** Four-body, "Empire", the back with a very finely painted on enamel portrait of a young lady in a red dress, pink scarf, blue headress, split pearl-set border, the outer border decorated with translucent guilloché red enamel, the band, pendant and bow decorated to match, the bezels set with split pearls. Hinged gold cuvette decorated with light blue and dark blue champlévé enamel foliage, apertures for hand-setting and winding going train.

**D.** White enamel with radial Roman numerals, outer minute divisions and Arabic quarter-hour numerals. Blued-steel 'serpent' hands.

**M.** 46 mm., frosted gilt, full plate, profusely chased and engraved with flowers and foliage in the Chinese taste, going barrel, cylinder escapement, three-arm gold balance with polished steel endplate, blued steel flat balance spring, index regulator, repeating on gongs activated by depressing the pendant. Case punched with the casemaker's mark "FO", movement punched with Piguet & Meylan's mark "PM" on the dial plate.

**DIAM 56 mm.**

<b>C</b>	3	<b>D</b>	3-01	<b>M</b>	3*	
----------	---	----------	------	----------	----	---

**CHF 60,000 – 80,000 • HKD 480,000 – 560,000 • USD 60,000 – 80,000**







The present lot was previously sold by Sotheby on November 13, 1967.

Piguet & Meylan.

Both originally from the village of Le Chenit in the Vallée de Joux, Isaac Daniel Piguet (1775-1841) and Philippe Samuel Meylan (1772-1845) came to Geneva as young men, and formed a partnership which lasted from 1811 to 1828. The company specialized in elaborate and beautifully decorated musical watches, including skeleton and automaton watches, and mechanical animals. The firm was established at 45, rue Jean Jacques Rousseau in Geneva. After their association came to an end, both Piguet and Meylan continued for some time to work with their sons.

A watch from this series "Winter", No. 6170, is in the Patek Philippe Museum, Geneva. A similar watch from the same series is in the Rolex Wilsdorf Collection (Pl. 41 in the book "Montres et Emaux de Genève"). Jean Abraham Lissignol. Born in Geneva on May 1749, died in Plainpalais on June 28, 1819. One of the best enamel painters of the later part of the eighteenth century, he was the pupil of Jean-Marc Roux and later became his partner. He specialized in decorating enameled snuffboxes and watch cases, working for Jaquet-Droz, Leschot, the Rochat brothers, and John Rich. Frères Oltramare Working in Geneva between 1810/11 and 1826. "Dictionnaire des Horlogers Genevois", Antiquorum Editions, Geneva, 1998

It appears that Piguet & Meylan made two series of watches with portraits of ladies, one depicting "The Four Seasons" ("La Montre Chinoise", Alfred Chapuis and Gustave Loup, p. 72), and the other ladies in various modes of dress. Another from the same series is in the Rolex Wilsdorf Collection (Pl. 41 in the book "Montres et Emaux de Genève"). Both series are clearly painted by the same artist. A similar portrait decorates the watch sold by Antiquorum on October 11, 2003, lot 120, also June 20, 1998, lot 474. A very similar watch, No. 6016, but with the image reversed, is in The Patek Philippe Museum, Geneva. Jean Abraham Lissignol. Born in Geneva on May 1749, died in Plainpalais on June 28, 1819. One of the best enamel painters of the later part of the eighteenth century, he was the pupil of Jean-Marc Roux and later became his partner. He specialized in decorating enameled snuffboxes and watch cases, working for Jaquet-Droz, Leschot, the Rochat brothers, and John Rich. Frères Oltramare Working in Geneva between 1810/11 and 1826. "Dictionnaire des Horlogers Genevois", Antiquorum Editions, Geneva, 1998



## 227 THE PISTOL

**Duel** Attributed to Moulinié, Bautre & Cie, Geneva, circa 1806, made for the Chinese market.


**Exceptional and extremely rare pair of 18K gold and enamel, pearl-set, combined watch and perfume sprinkler, in form of flintlock pistols.**

**C.** The grips of translucent scarlet enamel over flinqué grounds decorated with small gold rosettes on black champlevé enamel with gold flowers, the borders set with half pearls. Gold plates, finely chased with a dog on one side and a rabbit on the other, framed with half pearls. The barrels of cobalt blue translucent champlevé enamel over flinqué grounds, with a raised gold scroll design simulating damascene work. The perfume is released through the pistils of gold lotus flowers with enamelled petals, which are shot out of the barrel. The act of cocking the hammer winds the mechanism, also lowering the trigger. The watch is concealed in the end of the butt, the spring-loaded front and back covers with half pearl-set borders, decorated with flinqué rosettes and centered with half pearls.

**D.** White enamel with Arabic numerals, outer minute divisions. Gold "spearhead" hands.

**M.** 15 mm. ø, gilt brass full plate with cylindrical pillars, fusee and chain, verge escapement, plain three-arm brass balance, continental cock pierced and engraved. In a Chinese fitted box with original keys decorated with matching scarlet enamel over flinqué engraving and white enamel borders.

**LENGTH 111 mm.**

**C** 3 **D** 3-01 **M** 3\* 

**CHF 350,000 – 550,000 • HKD 2,800,000 – 4,400,000 • USD 350,000 – 550,000**





Although not signed, the pistols are almost identical to examples which are signed (F.X. Sturm in "Watches of Fantasy", plate No. 26, and the matching one from the same pair sold by Antiquorum, Milano, 28 November 1994), enabling us to attribute this one to the same makers : Moulinié, Bautte & Cie. Moulinié, Bautte & Cie. (1772-1837) Jean-François Bautte, born in 1772, became apprenticed at the age of 12, learning the crafts of case-maker, engine-turner, watchmaker, jeweler, and gem-setter. He was barely nineteen years old when he signed his first watch. In 1797, Bautte took as partner the case-maker Moulinié; in 1804 they were joined by watchmaker Jean Gabriel Moynier, the name of the company becoming first Moulinié, Bautte & Cie., then Moulinié, Bautte & Moynier. In the early 19th century, Bautte was Geneva's most important dealer.

The act of cocking the hammer sets up the mechanism, at the same time lowering the trigger. When the trigger is pressed, the hammer descends, and the lotus flower pops out of the barrel, its petals opening and the perfume being sprinkled out!

This object is the twelfth that we have listed to the best of our knowledge (see list and biography). Some others were naturally produced by this workshop at the beginning of the 19th century but the fact remains that this model of montre de fantaisie (watch of fantasy) is one of the most desirable objects of vertu for an art lover, ... a connoisseur.

"Objects of vertu" are small objects created from precious materials either to be admired as works of art or, more often, conceived for a practical purpose, especially when there are fitted with watch movements and even more with such a small movement!





**Piguet & Capt, Geneva, the box by Rémond & Cie, the painting on enamel attributed to Jean-Louis Richter, circa 1810.**

**Extremely fine and rare 18K gold and enamel snuff-box with automaton scene and a built-in watch, made for the Chinese market.**

**C.** Rectangular-shaped with rounded corners; the hinged enamelled panels of the lids respectively painted in colours with an allegory of the Seasons; on the top panel (two-thirds of the object hiding the tobacco compartment), the figure of the Spring with its new fruits and flowers (left side) and the figure of the Summer with its sheaves of freshly cut wheat (right side), on the low left side panel disclosing the automaton scene, the figure of the Autumn with its grapes emerging from a cornucopia, and, on the low right side panel disclosing the dials of the watch, the figure of the Winter under the image of an old man wearing a brazier; on the lower part of the top panel – so in the centre of the object once all the lids are closed –, an allegory of the Sun represented by a mask surrounded by a garland of flowers in chiselled gold on a royal blue enamel background with flinqué and champlevé decoration; the automaton scene is made of chased varicoloured gold elements on a painted enamel landscape background with two cupids (amorini) at a forge and a windmill with rotating sails beyond; the base of the box consists of a translucent enamelled panel of royal blue colour on a guilloché background of geometric patterns, in a frame of white, blue and black champlevé enamel of a frieze with palmettes; the sides of the box is made of panels decorated en suite, with alternating small panels accented with paillons and at the corners of four panels, each with an urn.

**D.** White enamel with black painting Breguet numerals and subsidiary seconds at noon; on the dial-plate, the two separate dials are entwined with champlevé decoration of foliage on a blue enamelled background. Blued steel "spade" hands.

**M.** 27 x 12,- mm, rectangular-shaped, gilt brass full plate with cylindrical pillars, fixed barrel, cylinder escapement, brass escape wheel, gilt brass three-arm balance, flat balance spring and steel end-piece. Automata driven by independent trains, by means of cams and levers, 28x 13,- mm, rectangular-shaped, gilt brass, fixed barrel, six-wheel train, last pinion on eccentric bushing to regulate the speed.


Jean-Georges Rémond & Cie (active between 1783 and 1815-1820).

**DIM. 84 x 35 x 13 mm.**

**The box stamped R&C.**

#### Provenance

Christie's, London (Great Britain), auction, November 21, 1971

**C** 3-8    **D** 3-01    **M** 3\*    

**CHF 200,000 – 400,000**

**HKD 1,600,000 – 3,200,000 • USD 200,000 – 400,000**







The second snuff-box of this pair made for the Chinese market is published by Le Corbeiller, Clare, European and American Snuff Boxes, 1730-1830, London, 1966, No. 333.

#### Similar objects

Geneva, Patek Philippe Museum (Inv. S-413 a+b ; Inv. S-519 ; Inv. S-684).

#### Piguet & Capt (active between 1802 and 1811)

Specialised in the production of complicated watches, musical and/or automaton scenes incorporated into watches, snuff-boxes or objects. Among the first in Geneva to use the musical mechanism with pinned cylinder and tuned teeth comb.

From Ventôse 16, An X (March 7, 1802), to 1811, Henry-Daniel Capt (1773-1841) formed a partnership with Isaac-Daniel Piguet (1775-1841), who was from the same village – Le Chenit – as he in the Vallée de Joux. Their signature was Piguet & Capt.

In 1811, when Piguet broke off to join Philippe-Samuel Meylan (1772-1845) in a new partnership, Henry-Daniel Capt continued to work on his own until, in 1830, he went into partnership with Aubert and Son, Place Bel-Air. Their signature was Aubert & Capt. They were among the first Genevan makers to produce watches with chronograph.

In 1844, the workshop was at 108, rue Neuve in Geneva. It was then managed by Capt's son, Henry Capt Jr. After a short time it moved to 85, rue de la Fusterie, and in 1851, to 177, rue du Rhône. In 1880, the firm was bought by Gallopin and its name became H. Capt Horloger, Maison Gallopin Successeurs, a trademark registered on November 1, 1880, under the No. 44. This signature was only used for watches retailed in their own store, the watches supplied to other retailers being merely signed Henry Capt.

Henry-Daniel Capt, along with Isaac-Daniel Piguet and Philippe-Samuel Meylan, was the foremost maker of small musical automata in the late 18th and early 19th centuries. Most of his work is not signed, although he sometimes scratched his name on his movements.

#### Jean-Louis Richter (1766-1841)

Learned his art under David-Etienne Roux and Philippe-Samuel-Théodore Roux, becoming a most renowned enamel painter. His speciality was the painting of landscapes and particularly lake-side scenes and marine-scapes, often representing ships in a harbour or battles with fighting Men-of-War, but, on occasion, also portraits and hunting scenes. He did not often sign his work, but it is clearly recognised as being in his hand from the style and quality of the painting. He applied his art principally to watch cases and snuff-boxes and these were largely destined for the Chinese, Turkish, British and Italian markets. In 1828, he was in partnership with Aimé-Julien Troll (1781-1852) and one can find work signed Richter et Troll. Richter, like other great enamel painters of the time, often found inspiration for his work from paintings or engravings by the artists then in fashion particularly Claude Vernet.

#### Rémond, Mercier, Lamy & Cie (active circa 1810-1815)

Georges Reymond was active from 1783 to 1815-1820. Became Master goldsmith on December 22, 1783 and struck his first Master mark. Seven years later he appears to have formed a company: Georges Rémond & Cie, which eventually became, circa 1800, Rémond, Mercier, Lamy & Cie. During the French occupation of Switzerland by Napoléon, J.-G. Rémond recorded marks. In 1792, the partners Joseph Guidon, Jean-Georges Rémond, David Gide, Laurent Guisseling and Jean-Noël Lamy informally began working as Guidon, Rémond, Gide & Cie, (the company was officially registered on January 1, 1796). In 1809, the firm took on the name of Jean-Georges Rémond & Cie, and had offices both in Geneva and Hanau. The partners were Jean-Georges Rémond, Jean-Noël Lamy, Jean Boëhm (domiciled in Hanau), Denis Blondet, Laurent Guisseling, and Daniel Berton. In 1811, J.-G. Rémond, Jean-Noël Lamy, Laurent Guisseling, Pierre Mercier and Daniel Berton formed a company known as Remond, Lamy, Mercier & Cie.









## 229 "SETTING OUT OF THE FAIR"

**Unsigned, the enamel attributed to Jean-Louis Richter, Geneva, circa 1800.**

**Magnificent and extremely rare, 18K gold, enamel and pearl-set, centre-seconds watch, designed as a urn, made for the Chinese Market.**

**C.** Three-body, in the shape of an scalloped flask; the band, rim of the back and shaped foot with blue, black and white champlévé enamelled decoration; the back with a very fine painted scene featuring a couple of lovers with an old lady giving advice in the background, after the painting "Setting out of the Fair" of Francis Wheatley (1747-1801), RA, engraved by Francis Eginton (1737-1805) and published in 1792, against a blue translucent enamel over guilloché engine-turning; the front cover with split-pearl set border and bezel, painted enamel scene above the dial, depicting a young child playing with a dog; the base fitted with a seal; gold canted corners rectangular hinged cuvette (back-dome) with blue and gilt champlévé enamelled decoration; rose gold fausse-plaque engraved in taille-douce with foliage.

**D.** White enamel with radial Roman numerals and outer Arabic quarter-minute and seconds ring. Gold skeleton "urn" hands; equilibrated centre-seconds hand.

**M.** 63 x 37 mm. Canted corners rectangular-shaped, frosted gilt brass, the plates engraved in taille-douce with foliage, large going barrel, cylinder escapement, plain brass three-arm balance, blued steel flat balance spring, polished steel endplate with index regulator.

**DIM. 110 x 67 mm.**

**C** 3-8 **D** 3-01 **M** 3\*

**CHF 100,000 – 150,000 • HKD 800,000 – 1,200,000 • USD 100,000 – 150,000**

"Setting out to the Fair"

Is a print, coloured stiple engraving, after a painting of Francis Wheatley (1747-1801), RA, by Francis Eginton (1737-1805), published by Jee and Eginton, in 1792. The scene showing probably the mother in the doorway giving a last advice to the lovers when they set out to the fair. The young man cap in hand bids her Farewell (detail not taken up by the painter on enamel). This print was published in the same time that "The Fairings" showing probably a mother sitting in a room at the window with a book on her lap, the two lovers stand to her right.

Notes

The charming painted enamel scene decorating the present watch derives from English genre paintings by artists from the Royal Academy, such as William Hamilton (1751-1801), RA, Francis Wheatley (1747-1801), RA William Redmore Bigg (1755-1828), RA, etc., who specialised in images of romanticised English rural life in the last quarter of the 18th century.



Their paintings were engraved by Francesco Bartolozzi (1727-1815), William Peltro Tomkins (1760-1840), Thomas Burke (1749-1815), John Raphael Smith (1752-1812), Henry Gillbank (fl. late-18th-early 19th c.), etc., and sold as prints which were published by John Boydell (1719-1804) and Josiah Boydell (1752-1817), engravers and printsellers, James Daniell (fl. 1771-1814) and others. These genre prints were enormously popular and were used as models for Geneva enamellers, including Jean-Louis Richter (1766-1841).

Urn-shaped watches of this type, fitted with a seal foot, are extremely rare and rarely appear on the art market. The movement, although made in Geneva is very much inspired by the English style with its engraving. Very few examples of this type of luxury watches – only five examples known today including this one, of which one is kept in Geneva in the Patek Philippe Museum –, with slightly differences of shaped, most certainly made for the Chinese market, exist:

Sotheby's, London, auction, October 1st, 1997, lot 71. Patek Philippe Museum, Geneva, Inv. S-324.

Antiquorum, Hong Kong, auction, June 9, 1997, lot 425, for the amount of HK\$ 768 000.- (including buyer's premium).

Antiquorum, Hong Kong, auction, June 9, 1997, lot 426, for the amount of HK\$ 614 000.- (including buyer's premium);



Christie's, Geneva, auction, November 15, 2010, lot 90, for the amount of CHF 147 000.- (including buyer's premium).

Antiquorum, Hong Kong, auction, June 9, 1997, lot 427, for the amount of HK\$ 428 000.- (including buyer's premium);

Antiquorum, Hong Kong, auction, February 20, 2005, lot 229, for the amount of HK\$ 975 000.- (including buyer's premium).

Jean-Louis Richter (1766-1841), Geneva

Learned his art under David-Etienne Roux and Philippe-Samuel-Théodore Roux, becoming a most renowned enamel painter. His speciality was the painting of landscapes and particularly lake-side scenes and marine-scapes, often representing ships in a harbour or battles with fighting Men-of-War, but, on occasion, also portraits and hunting scenes. He did not often sign his work, but it is clearly recognised as being in his hand from the style and quality of the painting. He applied his art principally to watch cases and snuff-boxes and these were largely destined for the Chinese, Turkish, British and Italian markets. In 1828, he was in partnership with Aimé-Julien Troll (1781-1852) and one can find work signed Richter et Troll. Richter, like other great enamel painters of the time, often found inspiration for his work from paintings or engravings by the artists then in fashion particularly Claude Verne or the romanticised English and Irish rural life.



## 230 BOUQUET OF FLOWERS

Attributed to Piguet & Meylan, the box by Jean-Georges Rémond, the musical movement attributed to François Nicole, Geneva, circa 1815-1820.

**Extremely fine and equally rare, 18K gold and enamel snuff-box with concealed watch and independent musical movement.**

**C.** Three-body scallop-shaped, the hinged cover hiding the tobacco compartment with a polychrome painting on enamel showing a magnificent bouquet of flowers framed with a row of half-pearls; the base decorated with a translucent red enamel escutcheon over a guilloché (engine-turned) sunrise design, within a border of champlévé (chased) gold foliate highlighted with blue and turquoise ground; the one-third hinged panel of the back-lid hiding the watch compartment; the sides of the box is made of nine panels decorated en suite.

**D.** White enamel with black painting radial Roman numerals and subsidiary seconds at three; on the gold dial-plate, the two separate dials are entwined with champlévé (chased) decoration of foliate on a blue enamelled background. Blued steel "spade" hands.

**M.** 58 x 19 mm., one-third of a circle-shaped, gilt brass plate with cylindrical pillars, fixed barrel, cylinder escapement, brass escape wheel, gilt brass three-arm balance, flat balance spring and steel end-piece. Music driven by independent movement, 67 x 48 mm., partly scallop-shaped, brass, fixed barrel with croix-de-Malte, pinned cylinder type with a comb of 14 triple tuned vibrating steel blades (in all, 42 blades), four-arm fly worm-gear governor.

Unsigned and unnumbered. The box stamped "G R" for Jean-Georges Rémond & Cie (active between 1783 and 1815-1820). **DIM. 74 x 23 mm.**

**In a later fitted leather box stamped "Bulgari / Roma".**

### Provenance

Galerie Neumarkt, Zürich (Switzerland), auction, October 8, 1971.

**C** 3 **D** 3-01 **M** 3\*

**CHF 150,000 – 250,000 • HKD 1,200,000 – 2,000,000 • USD 150,000 – 250,000**





In this period, the musical movement can be made in Geneva by François Nicole (1766-1849), who worked with Henry-Daniel Capt (1773-1841), Isaac-Daniel Piguet (1775-1841) and Philippe-Samuel Meylan (1772-1845); all produced such types of musical objects. All came from the same village – Le Chenit – in the Vallée de Joux.

The quality of the painting on the top of this box is exceptional. The Genevan enamellers had specialized in flower painting from the 18th century onwards, and in particular used flower ornament for boxes and watch cases intended for the Eastern export markets. Unfortunately, such pieces are not usually signed, so it is not possible to identify the painters.

#### **Jean-Georges Rémond, Geneva**

Jean-Georges Rémond was active from 1783 to circa 1815-1820. Became Master goldsmith on December 22, 1783 and struck his first Master mark. Seven years later he appears to have formed a company: Georges Rémond & Cie, which eventually became, circa 1800, Rémond, Mercier, Lamy & Cie. During the French occupation of Switzerland by Napoléon, Jean-Georges Rémond recorded marks. In 1792, the partners Joseph Guidon, Jean-Georges Rémond, David Gide, Laurent Guisseling and Jean-Noël Lamy informally began working as Guidon, Rémond, Gide & Cie, (the company was officially registered on January 1, 1796). In 1809, the firm took on the name of Jean-Georges Rémond & Cie, and had offices both in Geneva and Hanau. The partners were Jean-Georges Rémond, Jean-Noël Lamy, Jean Boëhm (domiciled in Hanau), Denis Blondet, Laurent Guisseling, and Daniel Berton. In 1811, Jean-Georges Rémond, Jean-Noël Lamy, Laurent Guisseling, Pierre Mercier and Daniel Berton formed a company known as Rémond, Lamy, Mercier & Cie.

#### **Piguet & Meylan (active between 1811 and 1828)**

Both originally from the village of Le Chenit in the Vallée de Joux, Isaac-Daniel Piguet (1775-1841) and Philippe-Samuel Meylan (1772-1845) came to Geneva as young men, and formed a partnership, which lasted from 1811 to 1828. The company specialised in elaborate and beautifully decorated musical watches, including skeleton and automaton watches, and mechanical animals. The firm was established rue Jean Jacques Rousseau 45 in Geneva. After their association came to an end, both Piguet and Meylan continued for some time to work with their sons.

#### **Isaac-Daniel Piguet (1775-1841)**

Born in 1775 in Le Chenit in the Vallée de Joux. Isaac-Daniel Piguet was the son of Pierre-Moise Piguet and Elisabeth Nicole. He married Jeanne-Françoise Capt around 1795, and around 1800 settled in Geneva with his family. Isaac-Daniel Piguet went into business with Henry-Daniel Capt (1773-1841), his brother-in-law, on February 10, 1802. The association between Piguet & Meylan came to an end in 1828. Piguet and his son David-Auguste Piguet established a new company, Piguet Père & Fils, located rue Jean-Jacques Rousseau 69. Isaac-Daniel Piguet died in Geneva, on January 20, 1841, at the age of 66.

#### **Philippe-Samuel Meylan (1772-1845)**

Born on February 15, 1772, in Bas-du-Chenit in the Vallée de Joux. At 20 years of age, Philippe-Samuel Meylan came to Geneva where he was a master worker for the Godemar brothers. He met another watchmaker from his native region, Isaac-Daniel Piguet (1775-1841), and they entered into partnership, founding the Piguet & Meylan firm, which was to last from 1811 to 1828. It specialized in minute cadratures, musical watches, skeleton and automaton watches. Meylan is also credited with the invention of the Bagnolet calibre. After Piguet & Meylan was dissolved, he continued to work with his sons François and Auguste. Philippe-Samuel Meylan died in Geneva in 1845.

#### **François Nicole (1766-1849)**

Born on April 1st, 1766, in Le Chenit in the Vallée de Joux. Watchmaker, he left his valley around 1783 and settled first in Nyon (Canton de Vaud), then in 1789 in Geneva where he obtained residence in 1791. "Citoyen" (Citizen) in the Registre unique (Unique Register), he is referred to as "watchmaker-mechanician". He is the inventor of the étouffoir (damper). It would also be in 1825 at the origin of the introduction of cement in the cylinder of the musical movements. Nicknamed the Michelangelo of the musical boxes, he would have made a total of nearly 440 of which only 40 are still known today. François Nicole died at the age of 83 in Geneva on November 24, 1849. François Nicole is not the founder of the Nicole Frères firm which was illustrated in the middle of the nineteenth century with its chronograph watches.



# IMPORTANT NOTICES

## STATEMENT OF CONDITION

Antiquorum provides descriptions of watches and clocks and their condition in this catalogue as a service to prospective buyers. Any such description or condition are statements of opinion for general guidance and should not be treated as statements of fact. All lots are sold “**AS IS**” at the moment of “knock-down” and cannot be returned on the grounds that repairs have been made or parts supplied by anyone than the named makers. All watches shall be viewed personally to evaluate their condition prior to the auction.

Although we endeavor to mention in our descriptions significant defects, needed repairs, absent stones and the like, we do not guarantee that the descriptions are comprehensive. Please note

that descriptions may not specify all mechanical defects, replacement of original parts, or authenticity of individual component parts (such as wheels, hands, crowns, crystals, screws, bracelets, buckles, deployant clasps and leather bands since subsequent repairs and restoration work may have resulted without Antiquorum’s knowledge.) Furthermore, we make no judgments as to whether diamond dials or diamond bezels originated at the factory or are later additions. We do not guarantee the accuracy or operation of any watch function such as timekeeping, chronograph, calendar, repeat or register. Buyers are advised that boxes, certificates or any other accessories are not available unless stated otherwise.

The dimensions given in

the catalogue descriptions are overall tip-to-tip and most often include the lugs. Buyers of water-resistant and waterproof watches are strongly encouraged to have such watches inspected by a competent watchmaker of their choice upon purchase since these watches have been opened by the Antiquorum watch experts during cataloging. Watches may not be taken apart whilst on view without consent of Antiquorum’s watch experts.

Antiquorum will accept requests for condition reports with additional photographs via email at [geneva@antiquorum.swiss](mailto:geneva@antiquorum.swiss). To best accommodate any requests, please submit all inquiries no later than two days prior to the sale date. Kindly limit the number of requests to the lots of serious interest. Antiquorum shall have

no responsibility for any error or omission in the condition reports and may not specify all mechanical replacements, imperfections, repairs, restorations or the effects of aging in the movement, case or dial.

- Antiquorum Geneva now takes credit cards as payment for lots won at auction.
- 3.0% service charge for MasterCard and Visa and 2.59% charge for American Express.

## BUYER’S PREMIUM

In addition to the hammer price, the buyer’s premium is payable as follows: 25% of the hammer price on each lot up to and including CHF 100,000, 20% from CHF 100,001 to CHF 1,500,000 and 12% from CHF 1,500,001.

## IMPORT/EXPORT RESTRICTIONS AND TAXES

Buyers are advised that Antiquorum will remove bands made of materials derived from endangered or otherwise protected species (i.e. alligator, caiman, lizard, snake...) prior to shipping lots abroad. Buyers are responsible for compliance with any applicable export and import regulations. Moreover certain items made of tortoiseshell, ivory may be subject to importation restrictions in certain countries. ***Please consult your local customs authority for information on importing items made of these materials. The Buyer is responsible for the payment of all applicable import and export duties and taxes related to the lots purchased.***

## SHIPPING AND INSURANCE

Winning lots (watches only) are exported to our Hong Kong office for buyers having selected the collect point Hong Kong.

All others will be shipped directly to their location as per buyer’s instructions.

Please note that buyers are responsible for all shipping fees and any other applicable fees including value added tax, customs duties etc... for importation to their respective countries.

Due to the change in our Global Shipping Policy, all winnings lots from the Geneva auction with shipping destination in the USA, will be shipped directly from Geneva.

In addition, purchased items will no longer be available for pick-up at Antiquorum USA, Inc., New York.



# THE AUCTION PROCESS

## THE AUCTION CATALOGUE *[printed or online]*

### THE BUYER

Lot descriptions provide technical data carefully compiled by our experts for each lot in the sale and are often enhanced by historical or biographical comments.

- Estimates are listed at the end of each lot description and are an indication of the price range the lot is expected to fetch. Estimates do not include the buyer's premium or sales tax.
- An estimate indicated by three stars \*\*\*, advises clients to contact Antiquorum for more information.
- Condition Reports are given for each lot in the catalogue based on a grading system developed by Antiquorum's experts. This grading system is explained at the end of the auction catalogue.
- Buyers are advised to read the Conditions of Sale (at the end of the auction catalogue or online) and Important Notices (at the beginning of the auction catalogue or online) before bidding at auction.
- Auction catalogue can be viewed at [www.antiquorum.swiss](http://www.antiquorum.swiss).

### REGISTERING TO BID IN THE TRADITIONAL AUCTION

Each client wishing to bid at auction is required to register before the sale. Clients may register the morning of the sale, beginning at 9:00 a.m., at the auction venue. Clients will be able to pick up their bidding paddles on the day of the sale, prior to the auction, just outside the saleroom.

### BIDDING IN THE SALEROOM

Lots offered for sale are auctioned in numerical order as they appear in the catalogue.

**The auction process is not as daunting as you may think, especially if you have selected Antiquorum as your auctioneer. Antiquorum and its team of experts strive to help you, the client, buy and sell at auction with ease and confidence. To walk you through the process, Antiquorum has outlined the important steps you should know in order to successfully purchase or consign timepieces at auction.**

The lot being auctioned is announced by the auctioneer, as well as shown live or illustrated on a screen at the front of the saleroom. Bidders are advised to have the auction catalogue to hand during the sale for reference.

### ABSENTEE BIDDING [WRITTEN BIDS]

If you are unable to bid in person at the auction, you can submit an absentee or written bid. Bid forms are found in every auction catalogue, as well as on Antiquorum's website at [www.antiquorum.swiss](http://www.antiquorum.swiss), and can be requested at preview exhibitions or from any Antiquorum office (see the list of worldwide offices). Bid forms should be completed and signed, then faxed to Antiquorum at **Fax. +1 41 (0)22 909 28 60** or mailed to 3, rue du Mont Blanc, 1201 Geneva. E-mail bids can be submitted, but must be followed-up (by mail or fax) with a signed bid form. Absentee bids will be processed on your behalf at auction by Antiquorum's staff.

rum's staff.

This service is free of charge and Antiquorum's staff will execute the bids at the lowest possible price, taking into account the reserve and other bids. Antiquorum cannot be held responsible for errors, omissions or late-arriving bids. In the event that two identical bids are received, the first bid received by Antiquorum will take precedence. It is very important that the bidder lists a daytime telephone number in case any part of the bid form is unclear. It is advisable to send the bid form in good time before the auction, especially in the case of new buyers, whose bank references will be checked.

Bids submitted in a foreign currency will be converted to CHF using the exchange rate on the day of the sale.

### AUCTION PREVIEWS

Previews are conducted by Antiquorum prior to each auction and details of these exhibitions are found at the beginning

of every catalogue or online. Previews are open to the public and prospective buyers are encouraged to view and examine lots offered for sale prior to making their purchases.

### TELEPHONE BIDS

You may also participate in Antiquorum auctions by telephone. This service is free of charge and telephone bids will be executed by an Antiquorum staff member in the saleroom.

### CLIENTS ARE ADVISED TO MAKE ARRANGEMENTS FOR TELEPHONE BIDS AT LEAST TWO DAYS BEFORE THE SALE.

All telephone bids must be confirmed in writing on a completed bid form. Please provide the telephone number(s) at which you can be reached during the sale. Bid forms should be completed and signed, then faxed to Antiquorum at **Fax. +1 41 (0)22 909 28 60** or emailed to [registration@antiquorum.swiss](mailto:registration@antiquorum.swiss).

Antiquorum will call you during the auction approximately 3 to 10 lots before the lot(s) on which you wish to bid. Language assistance for telephone bidding is available in English, French, German, Italian, Mandarin, Cantonese and Japanese.

Please note that all bid cancellations must be received in writing.

### CURRENCY CONVERSION

Auctions are conducted in Swiss Francs in Geneva, and in HK Dollars in Hong Kong. A currency conversion board is made available in each saleroom and online, indicating approximate exchange rates for various major currencies.

*\*Please note that all bid cancellations must be received in writing.*

### BIDDING INCREMENTS

Bidding usually opens below the low estimate figure of each lot and generally advances in increments of 10%, for example:

#### VALUES INCREMENTS\*

from CHF	500 to 1,000	by CHF	50
from CHF	1,001 to 2,000	by CHF	100
from CHF	2,001 to 5,000	by CHF	200
from CHF	5,001 to 10,000	by CHF	500
from CHF	10,001 to 20,000	by CHF	1,000
from CHF	20,001 at the auctioneer's discretion		

(\*) The auctioneer may adjust the bidding increments at his/her discretion.

### SUCCESSFUL BIDS

When the auctioneer's hammer falls, the final bid has been reached and the auctioneer will record the bidder's paddle number, or the absentee bid number. If your bids have been successful, you will be notified by means of an invoice sent by e-mail. You are also welcome to call Antiquorum the day after the auction to request the outcome of your bids.

### LOTS SOLD WITHOUT RESERVE

When the entire first part of the description is in red, this indicates that the lot is to be sold without reserve, as is also stated beneath or alongside the description.

### SALES RESULT

Price lists are made available online at [www.antiquorum.swiss](http://www.antiquorum.swiss) approximately six hours after the end of each auction.

### PAYMENT

Payment for purchased lots at any Antiquorum auction is due within 7 days of the sale date.

- For traditional auctions, the buyer's premium is: 25% of the hammer price on each lot up to and including CHF 100,000, 20% from CHF 100,001 to CHF 1,500,000 and 12% from CHF 1,500,001.
- Extended payment terms or special credit terms can be arranged on occasion.
- For information regarding payment policies, please contact accounting department at Antiquorum Auctioneers (Geneva), Tel. +1 41 (0)22 909 28 50.
- **PAYMENT METHODS** Payment may be submitted in cash, by wire transfer, check or credit card (restrictions apply).
- **WIRE TRANSFER** Please refer to the wire transfer instructions as shown on your

customer invoice.

- **CASH, MONEY ORDERS OR TRAVELERS CHECKS** is limited to the equivalent of CHF 10,000.
- **CREDIT CARDS** Major credit cards are accepted (3% service charge for MasterCard, Visa and 2,59% for American Express).

### COLLECTION

For collection of lots purchased, the buyer will need to contact Antiquorum with instructions. Collection of purchased lots can only take place once the invoice has been paid in full. For more details, contact Antiquorum Auctioneers (Geneva), Tel. +1 41 (0)22 909 28 50.

### SHIPPING & INSURANCE

Winning lots (watches only) are exported to our Hong Kong office for buyers having selected the collect point Hong Kong. All others will be shipped directly to their location as per buyer's instructions.

Due to the change in our Global Shipping Policy, all winnings lots from the Geneva auction with shipping destination in the USA, will be shipped directly from Geneva.

In addition, purchased items will no longer be available for pick-up at Antiquorum USA, Inc., New York.

1% of the hammer price plus premium will be charged to cover the insurance liability, as according to law once the hammer falls the buyer is responsible for the insurance of the lot.

---

*Please note Antiquorum is not responsible for shipping clocks. Our shipping department will assist you in choosing a third party crating service.*

## ONLINE BIDDER REGISTRATION

The registration process for online interactive bidding and online absentee bidding is similar to that used for traditional telephone and absentee bidding. On Antiquorum's fully secure website, [www.antiquorum.swiss](http://www.antiquorum.swiss), the following steps must be completed by prospective buyers:

- Register, providing the bidder's name, address, telephone number, email address, credit card details.  
*NOTE: First time bidders are required to provide a valid ID (passport, identity card or driver licence) and credit card information.*
- Accept Antiquorum's terms and conditions of sale.
- Submit registration form to Antiquorum's fully secure website.
- Approved bidders will receive an email confirmation to bid online in the auction.

Once the auction catalogue is available online, prospective buyers can register or place absentee bids online. **Absentee bids are accepted online up until three hours prior to the start of the live interactive auction.** On auction day, registered online bidders connect to [www.antiquorum.swiss](http://www.antiquorum.swiss) to follow instructions for live interactive bidding.

For collectors who simply want to follow the live auction in progress, no registration is needed to view a live internet broadcast made available on auction day. For additional information about the online bidding system, terms and conditions of use and sale, please visit [www.antiquorum.swiss](http://www.antiquorum.swiss).

### ONLINE INTERACTIVE AND ABSENTEE BIDDING

Antiquorum's fully secure online interactive bidding system allows prospective buyers to place interactive bids and absentee bids directly through [www.antiquorum.swiss](http://www.antiquorum.swiss) for all traditional auctions worldwide. Especially designed to offer the suspense and excitement of a traditional auction room, Antiquorum's online interactive bidding system allows buyers worldwide to bid as safely and comfortably as if they were in the saleroom.

### THE SYSTEM OFFERS MANY FEATURES TO FACILITATE THE ONLINE BIDDING PROCESS:

- The lot number with its image and description.
- Bid history for all previous bids on the current lot buyers are bidding upon.
- Access to a **HELP LINE** in the event of a connection failure.
- Auction monitoring in major currencies.

Antiquorum's online interactive bidding system also offers buyers the option to place an online absentee bid. Absentee bids are accepted by the online server up to **three hours before the start of the live interactive auction.** To help familiarize prospective buyers with Antiquorum's online bidding system, a bidding simulator is available on [www.antiquorum.swiss](http://www.antiquorum.swiss).



# CONDITIONS DE VENTE

La présente vente aux enchères est une vente aux enchères publique tenue par la maison Antiquorum Genève SA (ci-après : Antiquorum). La participation à la vente aux enchères et/ou l'achat d'un quelconque lot implique une adhésion totale à tous les droits et obligations découlant des présentes Conditions de vente. Les Avis Importants contenus dans ce catalogue sont considérés comme partie intégrante des Conditions de vente. Sauf en cas d'amendement effectués à la seule et entière discrétion d'Antiquorum, par affichage d'avis ou par annonce orale pendant la vente aux enchères ou de tout autre manière, ces Conditions de vente, les Avis Importants, ainsi que le contenu du catalogue constituent une description complète des conditions générales par lesquelles la vente aux enchères est conduite, et ne pourront être amendées, à l'exception d'une décision écrite d'Antiquorum. Sauf décision écrite contraire d'Antiquorum, ces Conditions de vente s'appliqueront aux ventes aux enchères ainsi qu'aux autres ventes conduites par Antiquorum. Antiquorum agit exclusivement comme mandataire et n'assume donc aucune responsabilité quelconque en cas de manquement(s) des acquéreurs et/ou vendeurs. Ces mêmes conditions sont applicables à toute transaction en relation à des pièces ou des lots faisant partie de la vente aux enchères et conclue en dehors de celle-ci. La vente aux enchères est conduite par un Huissier judiciaire de la république et du canton de Genève (ci-après : l'Huissier). L'Huissier lira les clauses essentielles avant le commencement des enchères. Les présentes conditions sont à disposition de tous intéressés. Elles sont affichées dans le local des ventes pendant la durée de la vente. Seule la présente version française des Conditions de vente fait foi.

## 1. LOTS MIS EN VENTE

Les lots pourront être examinés avant la vente aux heures listées dans le catalogue. Toutes personnes intéressées à l'achat d'un quelconque lot, dont notamment les représentants et les agents d'affaire sont réputés avoir examiné avec soins tous les lots achetés et les avoir acceptés dans leur état au moment de l'adjudication, et non nécessairement tels que décrits dans des communications écrites ou orales. Ces personnes intéressées devront être responsable d'un examen personnel des lots afin de confirmer leur condition actuelle. Tous les lots sont vendus « tel quel » selon leur état au moment de l'adjudication. Chaque acquéreur déclare accepter qu'il est de sa responsabilité d'inspecter chacun des lots avant d'enchérir et par la présente déclare que les montants enchéris sont basés uniquement sur leur inspection et leur évaluation indépendantes des lots.

Antiquorum a inclus dans le catalogue des estimations de la valeur des lots mis en vente. Ces estimations ont été faites à la suite d'avis d'experts, de tests et d'autres méthodes qu'Antiquorum a jugé à son entière discrétion comme appropriées selon les circonstances. Antiquorum n'encourt aucune responsabilité en vertu d'une quelconque cause concernant les estimations de la valeur des lots. Chaque participant aux Enchères sera responsable de procéder à sa propre estimation de la valeur des lots mis en vente. Ni Antiquorum, ni les vendeurs ne pourront être tenus responsables d'erreurs ou d'omission dans le catalogue ou toute publicité ou autre matériel écrit, étant précisé qu'aucune description ou déclaration ne constitue une garantie d'aucune sorte, et n'est donné qu'à titre indicatif.

Sauf indication contraire dans le catalogue, les lots sont soumis à des prix de réserve, soit des prix minimum confidentiels auxquels les vendeurs sont prêts à vendre. Si le prix de réserve n'est pas atteint, l'Huissier pourra retirer le lot de la vente. L'Huissier pourra ouvrir l'enchère d'un lot en enchérissant sous le prix de réserve pour le compte du vendeur. L'Huissier pourra également enchérir pour le compte du vendeur jusqu'à concurrence des prix de réserve fixés, par des enchères successives ou consécutives pour un lot, ou par des enchères en réponse aux autres enchérisseurs.

À l'exception de la garantie limitée décrite au point 2 ci-dessous, tous les lots sont vendus sans aucune garantie ou déclaration expresse ou implicite de la part d'Antiquorum ou du vendeur quant à la qualité marchande, l'utilisation particulière, la rareté, l'importance, l'exactitude des indications concernant l'auteur, le fabricant, l'origine, époque, âge, attribution, authenticité, la provenance, le poids ou l'état d'un objet. De même, aucune déclaration (qu'elle soit orale ou écrite, faite dans le catalogue, une publicité, un acte de vente, publiée, annoncée ou d'autre façon) faite par un employé ou un agent d'Antiquorum ne pourra être interprétée comme étant une garantie, une déclaration ou une assumption de responsabilité. Ni Antiquorum ni le vendeur ne sera responsable de la détérioration ou du défaut d'un quelconque lot.

## 2. GARANTIE LIMITÉE

Sauf stipulation contraire du paragraphe suivant, Antiquorum garantit que dès l'accomplissement de la vente d'un quelconque lot en vertu des Conditions de vente de ce catalogue, la propriété, les intérêts, et les droits de ce lot seront transmis à l'acquéreur libre de tout droit de tiers.

Antiquorum garantit pour une période d'une (1) année depuis la date

de la vente que la paternité de chaque lot est conforme aux indications en caractères gras ou en lettres capitales de ce catalogue. Antiquorum ne donne aucune garantie d'aucune sorte, implicite ou expresse, concernant les descriptions d'un quelconque matériel du catalogue qui ne serait pas en caractères gras ou en lettres capitales. Antiquorum ne garantit pas que tous les composants d'une montre soient ses composants originels.

L'acquéreur ne disposera cependant d'aucune garantie si les descriptions contenues dans le catalogue correspondaient avec l'opinion dominante des spécialistes ou des experts au moment de la vente, ou que le catalogue indiquait qu'un conflit entre ces opinions existait.

La garantie est donnée pour une période d'une (1) année depuis la date de la vente aux enchères durant laquelle le lot a été acquis. Cette garantie n'est donnée qu'à l'acquéreur originel dont le nom est consigné au registre de ventes et n'est en aucun cas transférable. Pour l'exercice de la garantie concernant une description en caractères gras ou en lettres capitales, l'acquéreur originel devra (i) en informer Antiquorum par courrier recommandé dans les 7 jours suivant la prise de connaissance d'une quelconque information lui suggérant qu'il existe une imprécision dans les descriptions en caractères gras ou lettres capitales, en spécifiant le numéro de lot, la date de la vente aux enchères durant laquelle le lot fut acquis, ainsi que les raisons le poussant à douter desdites descriptions, et (ii) réexpédier le lot à Antiquorum à l'adresse à laquelle la vente a été effectuée, et ce dans les mêmes conditions qu'alors acquis, libre de tout droit de tiers postérieur à la vente.

Antiquorum pourra renoncer à l'une de ces exigences à son entière discrétion. Il est particulièrement compris et accepté que l'annulation de la vente et le remboursement du prix de vente payé (le prix d'adjudication gagnant ainsi que la commission acheteur) est exclusive et en lieu et place d'un quelconque autre moyen de droit à disposition de l'acquéreur. Antiquorum et le vendeur n'assumeront aucune responsabilité pour toute perte ou dommage indirect de quelque nature que ce soit et pour quelque cause que ce soit, y compris les intérêts et le gain manqué, découlant de l'annulation de la vente. À l'exception de la garantie limitée décrite ci-dessus, Antiquorum et le vendeur ne donnent aucune garantie concernant les lots vendus en vertu des présentes Conditions de vente.

## 3. LA VENTE AUX ENCHÈRES

La vente sera conduite en français mais les enchères pourront être répétées en anglais. Le prix d'achat à payer par l'acquéreur sera constitué du prix d'adjudication final majoré de la commission acheteur, en sus de toute taxe de vente applicable. Au prix d'adjudication final s'ajoutera une commission acheteur de : 25% du prix d'adjudication de chaque lot jusqu'à concurrence de CHF 100'000.-, de 20% de CHF 100'001 à CHF 1'500'000 et de 12% à partir de CHF 1'500'001.

Antiquorum est en droit selon sa libre appréciation de retirer, de diviser ou grouper différemment les lots faisant partie de la vente ainsi que de refuser l'adjudication de n'importe lequel desdits lots, et n'encourra aucune responsabilité de ce fait. Antiquorum se réserve le droit de refuser selon sa libre appréciation toute offre d'enchères.

En cas de conflit ou de tout autre question liée aux enchérisseurs, l'Huissier pourra à sa seule discrétion déterminer l'enchérisseur gagnant, continuer les enchères, annuler la vente ou proposer de nouveau et remettre en vente l'article litigieux. Sa décision est consignée au le procès-verbal, lequel fait foi.

Le montant des surenchères est en règle général de 10%, l'Huissier pourra cependant modifier les surenchères à tout moment, à son entière discrétion. Le montant minimal d'enchères est communiqué durant la vente aux enchères.

L'enchérisseur qui agit pour le compte d'un tiers engage son entière responsabilité personnelle, en particulier en ce qui concerne les obligations contractées dans le cadre de la vente aux enchères. Cette responsabilité s'étend notamment à la vérification de la qualité des lots achetés ainsi qu'au règlement ultérieur de la facture des lots acquis.

Bien qu'Antiquorum puisse à son entière discrétion exécuter des ordres d'enchères de personnes absentes (ordres d'enchères écrits laissés à disposition d'Antiquorum avant la vente) ou accepter des enchères par téléphone ou des enchères par internet à titre de commodité pour les clients non présents lors de la vente, Antiquorum n'encourra aucune responsabilité en cas d'échec, d'erreur ou d'omission relatives à l'exécution d'un ordre d'enchères.

#### 4. PAIEMENT

La propriété des lots devra être transmise dès la tombée du marteau de l'Huissier adjudgeant le lot à l'enchérisseur gagnant, sous réserve du respect des présentes Conditions de vente par l'acquéreur, et notamment du paiement intégral du prix d'achat. L'acquéreur ne pourra révoquer son acceptation d'un quelconque lot postérieurement à la tombée du marteau de l'Huissier.

L'acquéreur accepte par la présente l'entier des risques et responsabilités liés au lot. L'acquéreur devra s'acquitter de l'entier du prix d'adjudication final, de la commission et de toute taxe, en Francs suisses, en utilisant une des méthodes de paiement considérée comme acceptable par Antiquorum (dont notamment la monnaie suisse, virement bancaire, bulletin de paiement).

Les devises étrangères pourront être acceptées au taux du jour déterminé par Antiquorum. Les lots ne seront livrés à l'acquéreur qu'une fois le prix d'achat intégralement versé. Les modalités d'emballage et d'expédition ainsi que les frais y afférant sont aux frais et aux risques de l'acquéreur. Une fois le paiement intégral effectué, Antiquorum pourra, en guise de service à l'acquéreur, faire emballer, assurer et expédier les lots acquis, sur demande et au seuls frais de l'acquéreur. Dans ce cas, l'acquéreur accepte l'entier des risques liés à l'emballage, la manutention ainsi qu'à l'expédition des lots. Antiquorum n'encourra aucune responsabilité pour toute perte ou dommage causé aux lots à cette occasion. Antiquorum pourra déplacer les lots acquis dans un site de stockage aux risques de l'acquéreur. L'acquéreur devra payer toutes les taxes applicables ou émoluments prélevés par toute autorité (à moins qu'Antiquorum ne reçoive des preuves qu'elle considère comme satisfaisantes de l'exemption).

La TVA de 8% est due sur tous les achats. La TVA sera entièrement remboursée sur présentation d'une déclaration d'exportation validée par l'administration fédérale des douanes suisse.

Il est expressément accepté que le vendeur ne recevra le paiement pour un lot qu'une fois qu'Antiquorum aura reçu le paiement intégral de l'acquéreur, dont notamment les commissions liées audit lot ainsi que les frais administratifs et de manutention.

#### 5. MOYENS DE DROIT, DROIT APPLICABLE ET FOR

En cas d'incompatibilité d'une quelconque information ou disposition du catalogue avec les présentes Conditions de vente, seules les Conditions de vente feront foi.

Si l'acquéreur reste en défaut avec les obligations découlant des présentes Conditions de vente, Antiquorum sera en droit de (en complément de tout autre moyen à disposition d'Antiquorum en vertu de la loi), (i) mettre en demeure l'acquéreur de payer le prix d'achat ; (ii) annuler la vente ; (iii) revendre le lot sans aucune réserve à la vente aux enchères ou par vente privée sur préavis dans les 7 jours à l'acquéreur ; (iv) payer au vendeur un montant égal au produit net de la vente selon le montant enchéri par l'acquéreur en défaut, et ensuite revendre le lot à un tiers sans aucune réserve à la vente aux enchères ou par vente privée dans les 15 jours sur préavis écrit à un tel acquéreur ; ou, (v) retourner le lot au vendeur, pour autant que 45 jours se soient écoulés et qu'aucun paiement n'ait été reçu de la part de l'acquéreur ; ou (vi) prendre toute autre mesure qu'Antiquorum jugera nécessaire ou appropriée.

En cas de revente du lot par Antiquorum en vertu de la clause (iii) ou (iv) ci-dessus, l'acquéreur en défaut sera tenu de payer toute différence négative entre le prix d'achat et le montant obtenu après revente, de même que tous frais et coûts, y compris d'administration, de manutention, d'assurance, de

stockage, les dépenses liées aux deux ventes, honoraires d'avocats, commissions, dommages fortuits, ainsi que toute charge due selon les présentes Conditions de vente. Si l'acquéreur paie une portion du prix d'achat pour un ou tous les lots achetés, Antiquorum pourra attribuer le montant reçu au lot ou aux lots selon sa libre appréciation, tel que jugé approprié.

Tout acquéreur en défaut avec les obligations découlant des présentes Conditions de vente sera réputé avoir conféré à Antiquorum un droit de gage sur la totalité des lots gardés par Antiquorum dont l'acquéreur est propriétaire, que ces lots soient destinés à la vente ou acquis avant, pendant et/ou après la présente vente aux enchères. Ce gage garantit le remboursement de tout montant dû en capital, intérêts, commissions et frais éventuels, de même que tout dommage supporté par Antiquorum. Antiquorum est autorisée, mais non obligée, à réaliser les gages sans autres formalités et sans préavis si l'acquéreur est en demeure pour le paiement de sa dette ou l'exécution d'une obligation quelconque. Antiquorum pourra dans tous les cas réaliser les gages de gré à gré. A cet effet, elle n'est pas tenue d'observer les formalités prévues par la Loi fédérale sur la poursuite pour dette et la faillite; Antiquorum est libre en outre d'introduire ou de continuer une poursuite ordinaire, sans avoir préalablement réalisé les gages et sans renoncer pour autant à ceux-ci.

Le paiement ne sera considéré comme effectué intégralement qu'une fois qu'Antiquorum aura obtenu des fonds satisfaisants. En cas de défaut de l'acquéreur dans le paiement d'une partie ou de la totalité du prix d'achat pour un quelconque lot, et si Antiquorum choisi pour autant de payer au vendeur une partie du produit de la vente, l'acquéreur accepte qu'Antiquorum disposera de tous les droits du vendeur relatifs à la somme versée, selon la loi ou les présentes Conditions de vente.

L'unique et exclusif moyen de droit de l'acquéreur à l'encontre d'Antiquorum et du vendeur consiste en l'annulation de la vente et au remboursement du prix payé pour le lot. L'acquéreur perd tout autre droit découlant de la loi, et Antiquorum ou le vendeur n'assumera aucune responsabilité pour une quelconque perte ou dommage subi par l'acquéreur.

La participation à la vente aux enchères, en personne ou au moyen d'un agent ou d'un représentant, par ordre d'enchères, téléphone, internet et ou tout autre moyen, implique l'adhésion totale de l'acquéreur à ce qui suit : ces Conditions de vente ainsi que tous les rapports juridiques qui en découlent seront soumis au Droit interne suisse exclusivement (en faisant abstraction des règles de conflit de loi et à l'exclusion des traités internationaux). Tous litiges, différends ou prétentions découlant des présentes Conditions de vente ou se rapportant à celles-ci, y compris la validité, la nullité, d'éventuelles violations ou la résiliation de celles-ci, seront exclusivement tranchées par les tribunaux du canton de Genève en Suisse, le recours au Tribunal fédéral étant réservé. L'acquéreur s'engage par la présente irrévocablement et inconditionnellement à lever toute objection concernant le dépôt d'une action auprès desdits tribunaux, et consent à s'abstenir de plaider ou de revendiquer l'incompétence de ces tribunaux. Dans tous les cas, Antiquorum se réserve le droit de poursuivre tout acquéreur défaillant à son lieu de résidence, auquel cas le Droit suisse reste applicable.

- Le fait qu'une partie n'ait pas exigé le respect ou l'exécution d'une des dispositions des présentes Conditions de vente ne signifiera en aucun cas que cette partie ait renoncé au bénéfice de cette disposition, ni n'affectera la validité en tout ou partie des présentes Conditions de vente ou le droit de demander l'exécution de chacune des disposition.
- Si une des parties ou disposition de ces Conditions de vente s'avère nulle, les autres dispositions de ces Conditions de vente resteront valables et continueront à lier les parties, et les dispositions ou parties qui apparaîtront nulles ne pourront être amendées ou modifiées plus que le strict nécessaire à leur validité et resteront aussi proche que possible de leur sens initial.

## RÉFÉRENCES BANCAIRES

Compte: Antiquorum Geneve SA

Banque: UBS

IBAN No.: CH850024024012115501X

SWIFT No.: UBSWCHZH80A

Compte No.: 0240-121155.01X



# CONDITIONS OF SALE

The auction is a public auction held by Antiquorum Genève SA (hereinafter “Antiquorum”) on behalf of the consignors of the lots being sold. A person’s participation in the auction and/or purchase of any lots constitutes an agreement to be bound by these Conditions of Sale as well as all rights and obligations arising therefrom. The Important Notices contained in this catalogue are deemed to be a part of these Conditions of Sale and are hereby incorporated in their entirety into these Conditions of Sale. Except as amended by Antiquorum in its sole and absolute discretion by the posting of notices or oral announcement at the auction or otherwise, these Conditions of Sale together with the Important Notices and the other contents of this catalogue constitute a full recitation of the terms and conditions under which sales are conducted and may not be amended except in a writing acknowledged by Antiquorum. Unless otherwise agreed in writing by Antiquorum these Conditions of Sale shall apply to auction sales as well as all other sales made by Antiquorum. Antiquorum accepts no responsibility for and shall not be liable for any defaults by any Buyers or Consignors. The auction is held by a Huissier Judiciaire of the Canton of Geneva (hereinafter “the Auctioneer”). The Auctioneer reads the essential clauses at the start of the auction. These Conditions of Sale are available on request and are displayed in the sale room during the auction. The French version of these Conditions of Sale is the authoritative and binding text.

## 1. LOTS OFFERED FOR SALE

Before the sale, all lots may be examined at the exhibition times listed in the catalogue. All interested persons including, without limitation, bidder’s representatives and auction agents are understood to have examined all lots which they purchase and to accept them as they are at the moment of the fall of the Auctioneer’s hammer and not necessarily as described in any written material or oral communications. Those persons interested in purchasing any of the lots being sold shall be responsible for examining the lots personally to confirm their actual condition. All lots are sold “as is” according to their condition at the moment of the fall of the Auctioneer’s hammer. Buyer acknowledges that it is the responsibility of buyer to fully inspect each lot before bidding and hereby represents that the amounts bid for any lot are based solely on buyer’s own independent inspection and evaluation of that lot.

Antiquorum has included in the catalogue estimates of the value of the lots to be sold. Such estimates have been developed using such experts, tests and other methods as Antiquorum has deemed in its sole discretion to be appropriate under the circumstances. Antiquorum shall have no liability whatsoever relating to estimates of value attributed to the lots and all participants in the auction shall be responsible for reaching their own conclusions as to the value of the lots. Neither Antiquorum nor the consignor is responsible for any errors and omissions in the catalogue or any advertisements or other written material, it being understood that any description or statement therein does not constitute a warranty or representation and is provided for identification purposes only.

Unless specified in the catalogue, lots are subject to reserve price which is a confidential minimum amount the consignor is willing to accept. If the reserve price is not reached, the Auctioneer may withdraw the lot from the sale. The Auctioneer may open bidding on any lot below the reserve by placing a bid on behalf of the consignor. The Auctioneer may continue to bid on behalf of the consignor up to the amount of the reserve, either by placing successive or consecutive bids for a lot, or by placing bids in response to other bidders.

Except for the limited warranty, contained in section 2 below, all lots are sold without any representations or warranties by Antiquorum or the consignor as to merchantability, fitness for a particular purpose, rarity, importance, the correctness of the catalogue or other description concerning the author, maker, origin, period, age, attribution, authenticity, provenance, weight or condition of any object. No statement (whether oral or written, made in the catalogue, an advertisement, a bill of sale, posting, announcement or elsewhere) whether made by any employee or agent of Antiquorum shall be deemed to be a warranty, representation or assumption of liability. Neither Antiquorum nor the consignor have any responsibility whatsoever for any defect in or deterioration of any lot.

## 2. LIMITED WARRANTY

Except as otherwise provided in the paragraph immediately following, Antiquorum warrants that, upon the consummation of the sale of any

lot under the terms and conditions contained in this catalogue, clear and unencumbered right, title and interest in and to such lot shall pass to the buyer. Antiquorum guarantees for a period of one (1) year from the date of sale that the authorship of each lot in this catalogue is as set out in the bold or capitalized type in the catalogue description of the lot. Antiquorum makes no warranties, whatsoever, whether express or implied, with respect to any, material in the catalogue other than that appearing in the bold or capitalized heading subject to the exclusions below. Antiquorum does not guaranty that all component parts of any timepiece are original to the timepiece.

The guarantee does not apply if the catalogue description was in accordance with the opinion of generally accepted experts and specialists at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions.

The guarantee is provided for a period of one (1) year from the date of the relevant auction, is solely for the benefit of the original purchaser of record and is not transferrable. In the event of any claim by the original purchaser regarding a bold or capitalized provision, said purchaser must (i) notify Antiquorum in writing within 7 days of receiving any information that causes the original purchaser of record to question the accuracy of the bold or capitalized type heading, specifying the lot number, date of the auction at which it was purchased and reasons for such question; and (ii) return the lot to Antiquorum at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the lot, free from any third party claims arising after the date of such sale.

Antiquorum has discretion to waive any of the above requirements. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer’s premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Antiquorum and the consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest. Other than the limited warranty and guarantee provisions above, Antiquorum and the consignor make no representations, warranties or guarantees regarding the lots sold hereunder.

## 3. THE AUCTION

The auction will be conducted in French but the bidding may be translated also into English.

The purchase price payable by a buyer will be the sum of the final bid price plus the buyer’s premium, together with any applicable sales or compensating use tax. In addition to the hammer price, the buyer’s premium is payable as follows: 25% of the hammer price on each lot up to and including CHF 100,000, 20% from CHF 100,001 to CHF 1,500,000 and 12% from CHF 1,500,001. Antiquorum may in its sole and absolute discretion and at any time withdraw, group differently or divide any lot included for sale and shall have no liability whatsoever for the same. Antiquorum reserves the right to refuse any bids in its full and absolute

discretion. In the event of any dispute between bidders, or any other issue with respect to the bidder, the Auctioneer will have absolute discretion to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the article in dispute. His/her decision is recorded in the sale report which is conclusive.

Bidding shall generally be increased in increments of 10%, however, the Auctioneer may modify bidding increments from time to time at his/her absolute discretion. The minimum bid is communicated during the auction. Any person bidding for the account of a third party is fully liable for any obligation assumed by such person relating to the sale. This liability includes, without limitation, the verification of the condition and valuation of lots and the payment for lots purchased. Although Antiquorum, in its sole discretion, may execute absentee bids (written bids left with Antiquorum prior to sale) or accept telephone and internet bids as a convenience to clients who are not present at auction, Antiquorum is not responsible for failing to execute such bids or for any errors or omissions in connection therewith.

#### 4. PAYMENT

Title to the offered lot passes to the buyer upon the fall of the Auctioneer's hammer and the announcement by the Auctioneer that the lot has been sold, subject to compliance by the buyer with all other conditions of sale, including full payment as required hereunder. Buyer shall have no right to revoke acceptance of any lot after the fall of the hammer.

The buyer thereupon assumes full risk and responsibility for the lot. The buyer shall immediately pay the full purchase price, buyer's commission and all applicable sales and other taxes in Swiss francs using a method of payment acceptable to auctioneer (including Swiss currency, bank wire). Payment in foreign currencies is accepted at the rates of exchange of the day of sale as determined by Antiquorum. Lots are delivered to the buyer only upon the full payment of all such amounts. Shipping and packing arrangements and charges are the sole responsibility of the buyer. After payment has been made in full, Antiquorum may, as a service to the buyer, arrange to have the purchased lots packed, insured and shipped at the buyer's request and expense. In this event, the buyer agrees that all said packaging, handling and shipping is at the sole risk of the buyer and that Antiquorum shall have no liability for any loss or damage to the purchased lots. Antiquorum may move the property to an off-site storage at the risk of the buyer. Buyer will be required to pay all applicable taxes, or fees levied by any authority (unless Antiquorum receives satisfactory proof of exemption, to be determined in Antiquorum's sole discretion).

A 8% VAT is applicable to each sale. VAT will be entirely refunded upon receipt of an export declaration validated by the Swiss Federal Customs Administration.

It is expressly agreed that consignor shall only receive payment for a lot provided Antiquorum has received full payment from buyer, including such lost commissions and administrative and handling charges.

#### 5. REMEDIES, APPLICABLE LAWS AND JURISDICTION

To the extent that any other information or provision set forth in this catalogue is inconsistent with the Conditions of Sale, the Conditions of Sale shall be controlling.

If the buyer fails to comply with any of these Conditions of Sale, Antiquorum may (in addition to asserting all remedies available by law), (i) hold such defaulting buyer liable for the purchase price; (ii) cancel the sale; (iii) resell the property without reserve at public auction or privately on seven days' notice to the buyer; (iv) pay the consignor an amount equal to the net proceeds payable in respect of the amount bid by the defaulting buyer and then resell the property to a third party without reserve at public auction or privately on fifteen (15) days written notice to such buyer; or (v) return the lot to the consignor, provided forty-five (45) days have elapsed and no payment has been received from buyer; or (vi) take such other action as Antiquorum deems necessary or appropriate. If Antiquorum resells the property pursuant to clause (iii) or (iv) above, the defaulting buyer shall be liable for the payment of any deficiency between the purchase price and the price obtained upon resale and all costs and expenses, including administration, handling, insurance, warehousing, the expenses of both sales, reasonable attorneys' fees, commissions, incidental damages and all other charges due hereunder. In the event that such buyer pays a portion of the purchase price for any or all lots purchased, Antiquorum shall apply the payment received to such lot or lots as

Antiquorum, in its sole discretion, deems appropriate.

Any buyer who fails to comply with these Conditions of Sale will be deemed to have granted Antiquorum a security interest in, and Antiquorum may retain as collateral security for such buyer's obligation to it, any property in Antiquorum's possession owned by such buyer. This security interest secures the principal amount of any such claim and also any outstanding or accruing interest, commissions, costs and all other fees as well as any and all damages suffered by Antiquorum. Antiquorum is entitled, but not obliged, to realize freely the security interests without further formalities and without previous notice to the buyer who is in default of payment on his debt or in the fulfilment of any other obligation hereunder. In any event, Antiquorum will be entitled to realise its security on a private treaty basis. For this purpose, Antiquorum is not bound to comply with the formalities of the Federal Law dealing with actions for debt and bankruptcy proceedings; in addition, Antiquorum may choose to institute or proceed with the usual proceedings without having beforehand sold the secured goods and without having moreover given up its rights to them.

Payment will not be deemed to have been made in full until Antiquorum has collected sufficient funds. In the event the buyer fails to pay any or all of the total purchase price for any lot and Antiquorum nonetheless elects to pay the consignor any portion of the sale proceeds, the buyer acknowledges that Antiquorum shall have all of the rights of the consignor to pursue the buyer for any amounts paid to the consignor, whether at law, in equity, or under these Conditions of Sale.

The buyer's sole and exclusive remedy against Antiquorum and the consignor shall be the rescission of the sale and the refund of the original purchase price paid for the lot. This remedy shall be in lieu of any other remedy which might otherwise be available as a matter of law, and neither Antiquorum nor the consignor shall be liable, in whole or in part, for any special, incidental or consequential damages, including, without limitation, loss of profits.

By bidding at the auction, whether present in person or by agent, by absentee bid, telephone, internet, or other means, the buyer shall be deemed to have consented to the following: this agreement shall be interpreted and enforced according to Swiss law by the Courts of the Canton of Geneva and the buyer hereby irrevocably and unconditionally submits to the exclusive jurisdictions of the Courts of Geneva, subject to appeal to the Swiss Federal Court, over any suit, action or proceeding arising out of or relating to this agreement. The buyer hereby irrevocably and unconditionally waives any objection to the laying of venue of any such suit, action or proceeding brought in any such court and any claim that any such suit, action or proceeding brought in any such court has been brought in an inconvenient forum. The buyer agrees that a final judgment in any such suit, action or proceeding brought in any such court shall be conclusive and binding upon the buyer and may be enforced in any other courts to whose jurisdiction the buyer is or may be subject, by suit upon such judgment;

- No waiver, delay, modification or breach of any provision of this agreement by Antiquorum shall constitute a waiver of any preceding or succeeding breach of the same or any other provision hereof.
- If any part or provision of this agreement is, for any reason, adjudged unenforceable, such adjudication shall in no way affect any other part or provision of this agreement or the validity or enforcement of the remainder of this agreement, and the part or provision affected shall be curtailed or altered only to the minimum extent necessary to make it conform to the applicable law.

## BANK REFERENCES

Account Name: Antiquorum Geneve SA  
Bank: UBS

IBAN No.: CH850024024012115501X

SWIFT No.: UBSWCHZH80A

Account No.: 0240-121155.01X



# ANTIQUORUM WORLDWIDE

## Switzerland

### Antiquorum Genève SA

Showroom and Administration 3, rue du Mont-Blanc, 1201 Geneva 1

**Tel.** +41 (0)22 909 28 50 **Fax.** +41 (0)22 909 28 60

**E-mail:** geneva@antiquorum.swiss

## Hong Kong

### Antiquorum Auctioneers (HK) Ltd.

Showroom and Administration, RM 2505, 9 Queen's Road, Central, Hong Kong

**Tel.** +852 2522 4168 **Fax.** +852 2522 4138

**E-mail:** hk@antiquorum.swiss

## China

### Antiquorum Shanghai

Room 4106B, Bund Center Office Tower, 222 Yan An Road East, Shanghai 200002

**Tel.** +86 21 6335 1268 **Fax.** +86 21 6335 1270

**E-mail:** shanghai@antiquorum.swiss

## France

### Antiquorum Paris

27, Avenue de l'Opéra, 75001 Paris

**Tel.** +33 (0) 1 70 38 51 85 **E-mail:** paris@antiquorum.swiss

## Italy

### Antiquorum Milan

Piazza Duomo, 21, 20121 Milano

**Tel.** +39 02 87 66 25 **Fax.** +39 02 87 79 15

**E-mail:** milan@antiquorum.swiss

## Germany

### Antiquorum München

Goethestr. 66, 80336 München

**Tel.** +0049 89 54880758 **Fax.** +0049 89 51563729

**E-mail:** munchen@antiquorum.swiss

## Singapore

### Antiquorum Singapore

04-114 Far East Plaza Scott Road Singapore 228213

**Tel.** +6596355544 **E-mail:** singapore@antiquorum.swiss

## Thailand

### Antiquorum Bangkok

4 Central World Floor 4 Room B417 Bangkok 10330 Thailand

**Tel.** +66 91-954 5626 **E-mail:** bangkok@antiquorum.swiss

CEO & WATCH EXPERT

**ROMAIN REA**

CFO

**RENÉ STEINER**

## EUROPE

### Geneva

MANAGING DIRECTOR AND WATCH EXPERT

**JULIEN SCHAEER**

CO-DIRECTOR AND WATCH EXPERT

**ETIENNE LEMENAGER**

LOGISTICS DIRECTOR

**ARMELLE DE MEDEIROS**

CHIEF ACCOUNTANT

**FRANCK GIORGINI**

INFORMATION TECHNOLOGY MANAGER

**JORGE ROBELO**

WATCHMAKER & RESTORER

**TAKAHIRO HAMADA**

ADMINISTRATIVE ASSISTANT & RECEPTIONIST

**JIMMITI ABDALLAH**

CATALOGUE PRODUCTION TEAM

**BLUESCAPE**

### Milan

DIRECTOR AND WATCH EXPERT

**GIOVANNI VARESI**

BUSINESS COORDINATOR

**FRANCESCO BARCARO**

ADMINISTRATIVE ASSISTANT

**NICOLETTA MARRINI**

### Munich

DIRECTOR & WATCH EXPERT

**ETIENNE LEMENAGER**

REPRESENTATIVE

**STÉPHANIE GANCE**

### Paris

DIRECTOR & WATCH EXPERT

**ETIENNE LEMENAGER**

## ASIA

### Hong Kong

MANAGING DIRECTOR

**CONNIE SIU**

WATCHMAKER & RESTORER

**DAISUKE NITTA**

CHIEF ACCOUNTANT & OPERATION MANAGER

**AGNES CHAN**

BUSINESS COORDINATOR

**CHLOE CHAN**

ASSISTANT ACCOUNTANT

**MAGGIE FUNG**

### Beijing

DIRECTOR

**JESSIE ZHAO**

ADMINISTRATIVE ASSISTANT

**AMY CHEN**

### Shanghai

DIRECTOR

**JESSIE ZHAO**

ADMINISTRATIVE ASSISTANT

**AMY CHEN**

### Singapore

CONSULTANT **THOMAS SOH**

### Thailand

CONSULTANT **HO POPAYA**

BUSINESS COORDINATOR **JACKIE YANGCHANA**

**CATALOGUE PRODUCTION TEAM  
BLUESCAPE.IT**

# GRADING SYSTEM SPRING 2017

## Experts' Overall Opinion

General condition, quality, technical  
and historical interest, age and rarity

**A** : Exceptional

**AAA** : Excellent **AA** : Very good **A** : Good **B** : Fair

## General Remarks (C, D, M)

- |                             |                                       |
|-----------------------------|---------------------------------------|
| <b>1 As new</b>             | <b>20</b> Period original             |
| <b>2 Very good</b>          | <b>21</b> Period                      |
| <b>3 Good</b>               | <b>22</b> Later original              |
| <b>4 Fair</b>               | <b>23</b> Later                       |
| <b>5 Poor</b>               | <b>24</b> Slightly chipped            |
|                             | <b>25</b> Chipped                     |
| <b>6</b> Slightly oxidized  | <b>26</b> Upgraded                    |
| <b>7</b> Oxidized           | <b>27</b> Custom-made                 |
| <b>8</b> Slightly scratched | <b>28</b> Replacements                |
| <b>9</b> Scratched          | <b>29</b> Lacking elements            |
| <b>10</b> Patinated         | <b>30</b> Alterations                 |
| <b>11</b> Slightly worn     | <b>31</b> Transformations             |
| <b>12</b> Worn              | <b>32</b> Slightly restored           |
| <b>13</b> Slightly damaged  | <b>33</b> Restored                    |
| <b>14</b> Damaged           | <b>34</b> Restored by the manufacture |
| <b>15</b> Slightly rusted   | <b>35</b> To be restored              |
| <b>16</b> Rusted            | <b>36</b> Partially re-gilt           |
| <b>17</b> Slightly spotted  | <b>37</b> Re-gilt                     |
| <b>18</b> Spotted           | <b>38</b> Slightly rubbed             |
| <b>19</b> Dent(s)           | <b>39</b> Rubbed                      |

## Specific to Case (C)

- |                                       |                                 |
|---------------------------------------|---------------------------------|
| <b>40</b> Slightly repolished         | <b>45</b> Replaced pushpiece(s) |
| <b>41</b> Repolished, edges preserved | <b>46</b> Service crown         |
| <b>42</b> Repolished, edges altered   | <b>47</b> Period crown          |
| <b>43</b> Back threading damaged      | <b>48</b> Later crown           |
| <b>44</b> Worn pushpiece(s)           | <b>49</b> Service case          |

## Specific to Dial (D)

- |  |                                       |
|--|---------------------------------------|
| <b>50</b> Refreshed                    | <b>Hands</b>                          |
| <b>51</b> Partially reprinted          | <b>01</b> Original                    |
| <b>52</b> Reprinted by the manufacture | <b>02</b> Service hands               |
| <b>53</b> Reprinted                    | <b>03</b> Period                      |
| <b>54</b> Service dial                 | <b>04</b> Later                       |
| <b>55</b> Luminous material reapplied  | <b>05</b> Luminous material reapplied |
| <b>56</b> Period bezel                 | <b>06</b> Partially replaced          |
| <b>57</b> Original later bezel         | <b>07</b> Replaced                    |
| <b>58</b> Slightly damaged bezel       | <b>08</b> Repaired                    |
|  | <b>09</b> Damaged                     |

## Specific to Movement (M)

- |   |                         |
|---|-------------------------|
| <b>60</b> Plating slightly deteriorated | <b>63</b> Later balance |
| <b>61</b> Plating deteriorated          | <b>64</b> Re-rhodiumed  |
| <b>62</b> Later escapement              | <b>65</b> Re-engraved   |

## Enamel and Other Types of Decoration

- |   |   |
|---|---|
| <b>70</b> Hairline  | <b>76</b> Restored hard enamel                |
| <b>71</b> Hairlines                                       | <b>77</b> Restored soft enamel                |
| <b>72</b> Chipped winding aperture                        | <b>78</b> Missing pearl(s)/stone(s)           |
| <b>73</b> Chipped under bezel,<br>not visible when closed | <b>79</b> Outer overglaze                     |
| <b>74</b> Slightly restored hard enamel                   | * Overhaul recommended,<br>at buyer's expense |
| <b>75</b> Slightly restored soft enamel                   | ** Repair required, at buyer's<br>expense     |

# SYSTEME D'EVALUATION PRINTEMPS 2017

## Opinion Generale des Experts

Condition générale, qualité, importance  
technique et historique, et rareté

**A** : Exceptionnel

**AAA** : Excellent **AA** : Très bien **A** : Bien **B** : Correct

## Remarques Generales (C, D, M)

- |                                |  |
|--------------------------------|--|
| <b>1 Comme neuf</b>            | <b>20</b> D'époque, comme à l'origine    |
| <b>2 Très bien</b>             | <b>21</b> D'époque                       |
| <b>3 Bien</b>                  | <b>22</b> Plus tardif, comme à l'origine |
| <b>4 Correct</b>               | <b>23</b> Plus tardif                    |
| <b>5 Moyen</b>                 | <b>24</b> Léger éclat                    |
|                                | <b>25</b> Eclat                          |
| <b>6</b> Légèrement oxidé      | <b>26</b> Amélioré                       |
| <b>7</b> Oxidé                 | <b>27</b> Fait sur mesure                |
| <b>8</b> Légèrement rayé       | <b>28</b> Remplacements                  |
| <b>9</b> Rayé                  | <b>29</b> Eléments manquants             |
| <b>10</b> Patiné               | <b>30</b> Altérations                    |
| <b>11</b> Légèrement usé       | <b>31</b> Transformations                |
| <b>12</b> Usé                  | <b>32</b> Légèrement restauré            |
| <b>13</b> Légèrement endommagé | <b>33</b> Restauré                       |
| <b>14</b> Endommagé            | <b>34</b> Restauré par la manufacture    |
| <b>15</b> Légèrement rouillé   | <b>35</b> A restaurer                    |
| <b>16</b> Rouillé              | <b>36</b> Partiellement redoré           |
| <b>17</b> Légèrement tâché     | <b>37</b> Redoré                         |
| <b>18</b> Tâché                | <b>38</b> Légèrement effacé              |
| <b>19</b> Cabossure(s)         | <b>39</b> Effacé                         |

## Specifique a la Boite (C)

- |                                      |                                    |
|--------------------------------------|------------------------------------|
| <b>40</b> Légèrement repolie         | <b>45</b> Poussoir(s) remplacé(s)  |
| <b>41</b> Repolie, angles préservés  | <b>46</b> Couronne de remplacement |
| <b>42</b> Repolie, angles altérés    | <b>47</b> Couronne d'époque        |
| <b>43</b> Filetage du fond endommagé | <b>48</b> Couronne plus tardive    |
| <b>44</b> Poussoir(s) usé(s)         | <b>49</b> Boîtier de remplacement  |

## Specifique au Cadran (D)

- |  |  |
|--|--|
| <b>50</b> Ràfraichi                                  | <b>Aiguilles</b>                       |
| <b>51</b> Partiellement réimprimé                    | <b>01</b> D'origine                    |
| <b>52</b> Réimprimé par la manufacture               | <b>02</b> Aiguilles de remplacement    |
| <b>53</b> Réimprimé                                  | <b>03</b> D'époque                     |
| <b>54</b> Cadran de remplacement                     | <b>04</b> Plus tardive(s)              |
| <b>55</b> Réapplication du luminescent               | <b>05</b> Réapplication du luminescent |
| <b>56</b> Lunette d'époque                           | <b>06</b> Partiellement remplacée(s)   |
| <b>57</b> Lunette plus tardive, comme<br>à l'origine | <b>07</b> Remplacée(s)                 |
| <b>58</b> Lunette légèrement endommagée              | <b>08</b> Réparée(s)                   |
|  | <b>09</b> Endommagée(s)                |

## Specifique au Mouvement (M)

- |                                   |                                 |
|-----------------------------------|---------------------------------|
| <b>60</b> Surface légèrement usée | <b>63</b> Balancier plus tardif |
| <b>61</b> Surface usée            | <b>64</b> Re-rhodié             |
| <b>62</b> Echappement plus tardif | <b>65</b> Regravé               |

## Email et Autres Types de Decoration

- |   |  |
|---|--|
| <b>70</b> Légère fissure  | <b>76</b> Restauré, email dur                                |
| <b>71</b> Fissures  | <b>77</b> Restauré, email tendre                             |
| <b>72</b> Eclat au niveau du remontage                                    | <b>78</b> Perle(s)/pierre(s) manquante(s)                    |
| <b>73</b> Eclat sous la lunette, invisible<br>lorsque celle-ci est fermée | <b>79</b> Fondant refait                                     |
| <b>74</b> Légèrement restauré, email dur                                  | * Révision recommandée,<br>à la charge de l'acheteur         |
| <b>75</b> Légèrement restauré, email<br>tendre                            | ** Réparation(s) nécessaire(s), à<br>la charge de l'acheteur |



# ANTIQUORUM GRADING SYSTEM FOR TIMEPIECES & EXPERTS' OVERALL OPINION

With a view to always providing a higher standard of service to its clientele, Antiquorum has introduced a grading system within its auction catalogues, providing immediate and detailed information on the condition of each lot offered for sale.

With the assistance of the Antiquorum Grading System, clients will have immediate answers to their questions regarding the condition of each lot, and will no longer need to find the time to

request condition reports. In addition, with the Experts' Overall Opinion, clients will benefit from the advice of Antiquorum's experts as each lot is given a grade based on its overall appreciation.

Although every effort has been made to remain objective, clients are nonetheless advised that any grading or condition report will, of necessity, be subjective.

Clients are reminded that all statements made in the Antiquorum Grading System,

in the Experts' Overall Opinion or in any other condition report for any lot, are provided for information only and should not be considered as a guarantee of any sort.

Such information is given as an opinion for which Antiquorum cannot be held responsible. Furthermore, Antiquorum cannot be held responsible for any misrepresentations or incomplete information regarding the condition of any lot.

## GRADING SYSTEM GUIDE

The lots described in this catalogue have been carefully examined and valued by Antiquorum's experts and watchmakers, taking into consideration the aesthetic, historical and technical interest, age and rarity, as well as the technology available at the time of production of each timepiece.

For such judgment to be as objective as possible, it must rest on a number of criteria, particularly with regards to the age of a lot. Indeed, a wristwatch of less than 50 years old cannot be judged with the same criteria as a Renaissance watch. This is the reason why some of the gradings will only qualify for certain types of watches and will never be used for others.

For example, if, as a general rule, watches can be attributed gradings from 1 to 4 for the case, the dial and the movement, watches of less than 100 years old can be given grading 1 (as new), 3 (in very good condition), or 4 (in good condition). The latter, (grading 4), will be followed by one

or more grading numbers to justify why the lot cannot be considered "in very good condition". On the other hand, watches over 100 years old, of similar condition, would indeed be considered as "very good" because of their age and would therefore qualify for grading 3. Needless to say, watches over 100 years old, even in the best state of conservation for their age, are unlikely to ever be considered "as new" and would therefore never be eligible for grading 1; for this reason, we have introduced grading 2 (in perfect condition).

At the end of each lot description, before the estimate, you will find a condition report box, with letters and numbers, divided into 3 sections: these are the grades given to the lot with reference to the condition of its case, its dial and hands, and its movement.

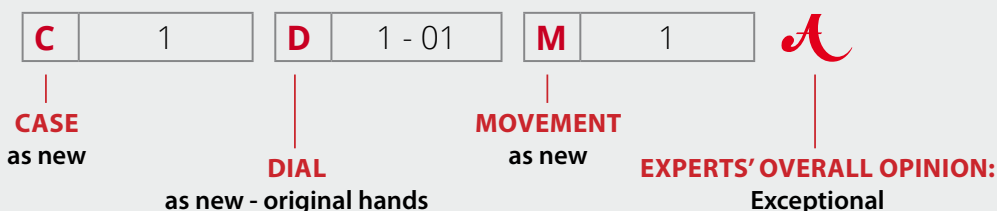
To understand the grades shown in the condition report box, consult the Antiquorum Grading System as follows:

**C** for the **CASE**, followed by one or more numbers = condition of case  
**D** for the **DIAL** (& hands), followed by one or more numbers = condition of dial & hands  
**M** for the **MOVEMENT**, followed by one or more numbers = condition of movement

Next to this condition report box, is an experts' grading box featuring one letter, from **A** to B, as an overall grade. This overall grade is the opinion of Antiquorum's experts, as a global appreciation of the lot, based on its general condition, quality, technical and historical interest, age and rarity. On this basis, it must be understood that a very early timepiece, a prototype or a watch featuring a rare escapement, although it may be in a mediocre state of conservation, even re-cased or lacking its dial, can qualify for gradings **AAA** or even **A**.

To understand the grade shown in the experts' grading box, consult the Experts' Overall Opinion.

## SEE SAMPLE BELOW



Potential buyers should be aware that all water-resistant/water-proof watches have been opened and as such buyers should have the watch inspected in regards to these attribute. A watch's current state of resistance is NOT reflected in the condition report.

# MONTRES ET BIJOUX D'EXCEPTION



THE AUCTION WILL TAKE PLACE  
AT MONACO LEGEND GROUP  
13 BD PRINCESSE CHARLOTTE, 98000 MONACO  
(+377) 97 77 53 35  
**JULY 19-22, 2017**



# THEMATIC AUCTION



"THE ART OF CALATRAVA"

85th ANNIVERSARY OF THE PATEK PHILIPPE CALATRAVA

**EXHIBITION IN MONACO JULY 19-22, 2017**

**AUCTION NOVEMBER 12, 2017**



WE HAVE  
LAUNCHED  
OUR NEW  
WEBSITE

[www.antiquorum.swiss](http://www.antiquorum.swiss)

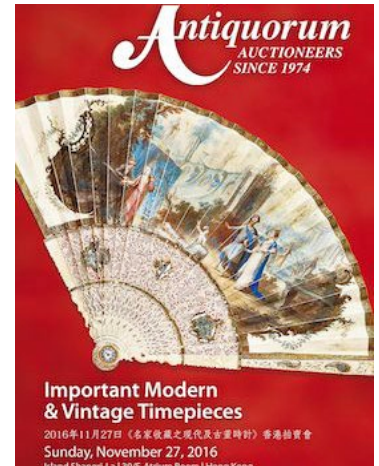


# ANNUAL CATALOGUE SUBSCRIPTIONS



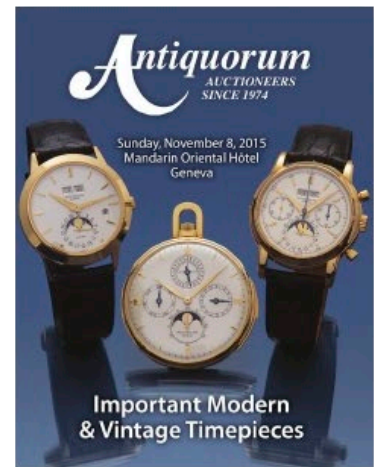
3, Rue du Mont-Blanc - 1201 Geneva, Switzerland  
Tel. + 41 (0)22 909 28 50 | Fax + 41 (0)22 909 28 60  
Online [www.antiquorum.swiss](http://www.antiquorum.swiss) | Email [geneva@antiquorum.swiss](mailto:geneva@antiquorum.swiss)

	QTY	TOTAL
ANNUAL SUBSCRIPTION ORDER	CHF 480	—
INDIVIDUAL SUBSCRIPTION ORDER	CHF 75	—
SELECT AUCTION/SALE	_____	_____
TOTAL AMOUNT	CHF	_____



PLEASE COMPLETE THE FORM BELOW AND FORWARD WITH YOUR REMITTANCE TO:  
**ANTIQUORUM GENEVE S.A.**  
3, RUE DU MONT-BLANC, CH-1201, GENEVA, SWITZERLAND  
TEL. +41 (0) 22 909 28 50 FAX +41 (0) 22 909 28 60

LAST NAME (s): \_\_\_\_\_ FIRST NAME: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_  
ZIP / POSTAL CODE: \_\_\_\_\_ CITY/COUNTRY: \_\_\_\_\_  
EMAIL: \_\_\_\_\_  
TELEPHONE: \_\_\_\_\_



**METHOD OF PAYMENT: (THE BOOKS WILL BE SENT UPON RECEIPT OF PAYMENT)**

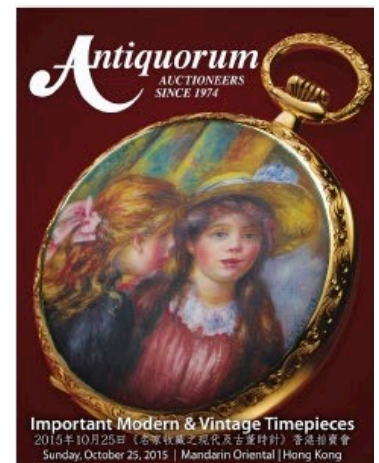
**BANK TRANSFER (PLEASE ADD THE WIRE TRANSFER FEE TO THE INVOICE TOTAL):**

**UBS, ANTOQUORUM GENEVE SA,**

**A/C N. 0240-121155.01X IBAN CH850024024012115501X**

**SWIFT UBSWCHZH80A**

DATE \_\_\_\_\_ SIGNATURE \_\_\_\_\_



# AUCTION BID FORM



3, Rue du Mont-Blanc - 1201 Geneva, Switzerland  
Tel. + 41 (0)22 909 28 50 | Fax + 41 (0)22 909 28 60  
Online [www.antiquorum.swiss](http://www.antiquorum.swiss) | Email [geneva@antiquorum.swiss](mailto:geneva@antiquorum.swiss)

**Dimanche 14 mai, 2017** | **Sunday 14 May, 2017**  
**Importantes Montres de Collection** | **Important Modern & Vintage Timepieces**

LAST NAME (in capital letters): \_\_\_\_\_ FIRST NAME: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_  
ZIP / POSTAL CODE: \_\_\_\_\_ CITY: \_\_\_\_\_ COUNTRY: \_\_\_\_\_  
EMAIL (Required): \_\_\_\_\_ LANGUAGE: \_\_\_\_\_  
TELEPHONE (Required): \_\_\_\_\_ FAX: \_\_\_\_\_

**Please provide credit card information.**  
**The registration will be completed only once the ID is received.**

☐ AMEX ☐ DINER'S  
☐ VISA ☐ MASTERCARD

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

25% of the hammer price on each lot up to and including CHF 100,000,  
20% from CHF 100,001 to CHF 1,500,000 and 12% from CHF 1,500,001.

Exp. Date:  
[Month/Year] \_\_\_\_\_

Security  
Code: \_\_\_\_\_

[3 digits Visa/MC  
4 digits AMEX]

Please check one:

**Please check one:** ☐ **Absentee (Written) Bid** ☐ **Telephone Bid**

Please bid on my behalf for the following lot(s) up to the maximum price(s) (excluding Buyer's premium, and any applicable taxes) mentioned below, purchasing as much below my indicated limit(s) as possible. I hereby agree and acknowledge that Antiquorum is not responsible for failing to execute such bids or for any errors or omissions in connection therewith. By signing this form, I have read, understood and agree to be bound by the Conditions of Sale and Important Notices contained in the catalogue for this sale. I hereby agree and acknowledge that I am obligated to purchase and shall have no right to revoke acceptance of any and all lots for which I am the highest bidder.

Where would you like to pick up lot(s) ? **Please check box:** ☐ **GENEVA** ☐ **HONG KONG**

Winning lots (watches only) are exported to our Hong Kong office for buyers having selected the collect point Hong Kong. All others will be shipped directly to their location as per buyer's instructions. Please refer to the « Shipping & Insurance » section at the end of the catalogue for details. Please note Antiquorum is not responsible for shipping clocks, furnitures, voluminous and/or fragile items. Our shipping department will assist you in choosing a third party crating service.

LOT No.	BID LIMIT IN CHF	If competition necessitates, increase my bids by: (Check appropriate box)		
		<input type="checkbox"/> 10%	<input type="checkbox"/> 20%	<input type="checkbox"/> 30%
		<input type="checkbox"/> 10%	<input type="checkbox"/> 20%	<input type="checkbox"/> 30%
		<input type="checkbox"/> 10%	<input type="checkbox"/> 20%	<input type="checkbox"/> 30%
		<input type="checkbox"/> 10%	<input type="checkbox"/> 20%	<input type="checkbox"/> 30%
		<input type="checkbox"/> 10%	<input type="checkbox"/> 20%	<input type="checkbox"/> 30%
		<input type="checkbox"/> 10%	<input type="checkbox"/> 20%	<input type="checkbox"/> 30%
		<input type="checkbox"/> 10%	<input type="checkbox"/> 20%	<input type="checkbox"/> 30%
		<input type="checkbox"/> 10%	<input type="checkbox"/> 20%	<input type="checkbox"/> 30%
		<input type="checkbox"/> 10%	<input type="checkbox"/> 20%	<input type="checkbox"/> 30%

Date \_\_\_\_\_ Signature (Required) \_\_\_\_\_

**Please FAX this document to +41 (0) 22 909 28 60**

For online interactive bidding or online absentee bids please register online at [www.antiquorum.swiss](http://www.antiquorum.swiss).



*Antiquorum*  
AUCTIONEERS  
SINCE 1974

[www.antiquorum.swiss](http://www.antiquorum.swiss)







[WWW.ANTIQUORUM.SWISS](http://WWW.ANTIQUORUM.SWISS)

